

**PIG
MAL!
ION!**

2017

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REČ SELEKTORA
A WORD FROM THE SELECTOR

Snežana Petrović

doktor likovne umetnosti
 PhD in Fine Arts

Selektor junskog i septembarskog saziva
 kolonije PIGMALION 2017
 Selector of the June and September
 meeting of the art colony PYGMALION 2017



Likovna kolonija Pigmalion dugom tradicijom postojava pod svoje okrilje okuplja umetnike različitih generacija prisutnih na savremenoj likovnoj sceni.

Prvi put 2015. godine ukazano mi je poverenje da budem selektor ove kolonije u Dobrovu, Sloveniji, na poziv organizatora Gorazda Čuka, a danas sam, dve godine nakon toga, imala istu čast za Pigmalionova prva dva saziva u Srbiji za 2017. godinu.

Plemenita ideja organizatora ovih međunarodnih likovnih susreta ima za cilj da se u zemlji i inostranstvu promoviše kultura Srbije, njeno istorijsko bogatstvo i turistički potencijali, i to sa akcentom na njen savremeni likovni krug.

U ovakvim okruženjima umetnici dobijaju dragocenu priliku da se upoznaju i interaktivno prate proces nastanka dela svojih kolega, što je izuzetno značajno za slijedovanje šireg koncepta aktuelnog likovnog stvaralaštva.

Promocija i publicitet koji prate ovu koloniju, te izlagачke aktivnosti i izdavanje Pigmalionove monografije, svakako su od velikog značaja za umetnike svih generacija.

Kao selektor zahvalila bih se organizatoru Gorazdu Čuku najpre na pozivu, a zatim i na ukazanom poverenju pri odabiru likovnih stvaraoca. Ovoga puta vodila sam se kriterijumom da izabrani umetnici budu

The art colony Pygmalion with its long tradition gathers artists of different generations who are active on the contemporary art scene.

At the invitation of Gorazd Čuk, I had the honour to be the selector of the colony in Dobrova, Slovenia for the first time in 2015 and now two years later I have the same honor for the first two gatherings in Serbia in 1917.

The noble idea of the organizer of this international fine arts gathering is to promote at home and abroad Serbian culture, its historical treasures and touristic potential with an accent on its contemporary fine arts circle.

In an environment of the art colony the artists have a unique opportunity to meet and interactively follow the process of artistic creativity of their colleagues which is exceptionally significant for perceiving a broader concept of current fine arts production.

The promotion of the colony and the publicity it attracts, the exhibition and the publishing of the Pygmalion monograph, is certainly of great importance for artists of all generations.

As the selector I would like to express my gratitude to the Gorazd Čuk for inviting me and for having confidence in my selection of artists. My criteria for



sličnog likovnog izraza sa već potvrđenim i zapaženim ostvarenjima na savremenoj likovnoj sceni.

Takođe, koristim priliku da se zahvalim i svojim dragim kolegama koji su se odazvali mom pozivu: Slavku Kruniću, Vasi Dolovačkom, Nenadu Stankoviću, Maji Jovanović, Petru Hranueliju, Oto Rapu, Radovanu Jandriću, Anici Radošević, Damjanu Đakovu, Jože Kotaru, Nikolaju Mašukovu i Jeleni Sekulić. Svojim vrhunskim delima i pozitivnom energijom ostavili su nemerljiv trag u kolekciji Pigmalion.

U Novom Sadu, 11. septembra 2017. godine

this selection was that the selected artists should have a similar visual expression with an already acknowledged and outstanding oeuvre on the contemporary art scene.

I would also like to use the opportunity to thank my dear colleagues who accepted the invitation: Slavko Krunić, Vasa Dolovački, Nenad Stanković, Maja Jovanović, Peter Hranueli, Otto Rapp, Radovan Jandrić, Anica Radošević, Damjan Đakov, Jože Kotar, Nikolaj Mašukov and Jelena Sekulić. They have given an enormous contribution to the Pygmalion Collection with their outstanding works of art and great positive energy.

Novi Sad, Serbia, 11 September 2017





Dragan Jovanović Danilov

*Likovna kolonija PIGMALION
PYGMALION Art Colony*

Još od 1907. godine kada je Nadežda Petrović okupila umetnike u internacionalnoj koloniji u Sićevu sa namerom da propagira modernu umetnost, likovne kolonije predstavljaju značajan domen u likovnom životu Srbija. Možemo se, dakle, ponositi bogatom tradicijom likovnih kolonija u Srbiji. Negde oko tri stotine najznačitijih likovnih kolonija održava se danas u Srbiji i to samo po sebi govori o bogatstvu i raznolikosti likovnog života u nas. Uostalom još je Isidora Sekulić govorila da ima neke paklene kazne u prinudnom slušanju jednog istog glasa, istog stila i istog mentaliteta. Bogatstvo jedne likovne kulture je, dakle, u raznolikosti i raznovrsnosti. Pa tako neke likovne kolonije okupljaju slikare, druge vajare, treće keramičare... Od tih tri stotine likovnih kolonija izdvaja se po svom uticaju i reputaciji svega nekoliko, od kojih kolonija „Pygmalion“ predstavlja jednu od najbolje organizovanih likovnih kolonija u nas. U pitanju je mlada, međunarodna likovna kolonija koja već sada najavljuje bogat likovni fond.

U ovom vremenu likovne kolonije kao saborna punoča življenja u umetnosti, postale su poslednja obrana od monološke zaostalosti naših monologičnih egzistencija i naših sitnosopstveničkih izdeljenosti. Još od svog osnivanja, likovna kolonija „Pygmalion“ uspela

Since 1907, when Nadežda Petrović invited artists to an international colony she organized in Sićevu (Serbia) with the intention of encouraging modern art, art colonies have been a significant factor in the Serbian art scene. Thus, we can be proud of the rich tradition of art colonies in Serbia. There are about three hundred various art colonies today in Serbia and the very number speaks about the diversity of artistic activity in our country. It was Isidora Sekulić who said that it would be a cruel punishment if one was forced to listen to the same voice, same style and same mentality all the time. The wealth of a culture lies in the variety and diversity of its art. Some art colonies gather painters, other sculpture, the third ceramic artists ... Out of the three hundred art colonies only a few stand out with its influence and reputation and among them the Pygmalion Art Colony is one of the best organized art colonies in the country. Although it is a new international art colony a rich art fund is in the making.

In this time and age art colonies that represent a communal fullness of living in art have become the last defense from the monological backwardness of our monological existences and our petty bourgeoisie



je da preraste provincijalni usud i da uspostavi jedan savim određen ton, kako u poštovanju vrednosti iz reziora tradicije, tako i na nivou otkrivanja i inauguirisanja novih ideja i vrednosti u likovnoj umetnosti. Među množinom likovnih kolonija danas u nas, likovna kolonija „Pygmalion“ razlikuje se po izvanrednoj organizaciji, idealnim uslovima za rad i poštovanju umetničkih pojedinstava. A zatim ova jedinstvena kolonija afirmiše prevashodno onu metafizičku, figurativnu, veroispovest u umetnosti. Irealistička umetnost potpuno je uništila naš poznati svet. Realizam je tek granica od koje započinju neki drugi svetovi. Irealistička umetnost govori poput fotografije, ona opisuje stvari onakve kakve jesu, asimptotski se približavajući fenomenološkoj realnosti. Irealistička umetnost tako ostaje slepa za vrelo pulsiranje stvarnosti, za uzavrelu lavu života. Nasuprot naturalizmu i verizmu koji nisu u stanju da zahvate one konfliktne forme podzemnih, nevidljivih strujanja, irealistička umetnost predočava svet koji umetnici ne vide pred sobom, već svetove koje vide u sebi.

Postoji više značna grčka reč eranos, koja označava obed, gozbu na koju svako donosi svoju hranu. Dela koja ostaju iza umetnika koji su radili u likovnoj koloniji „Pygmalion“ otelovljuju svojevrsni eranos, duhovni i duševni slikarski obed na koji je svaki od umetnika prineo svoj ideo, sistolu i dijastolu svoga srca, svoje dobre slikarske vode koje utiču u jezero umetničkog srećenja. I ovog puta pokazalo se u kojoj meri je likovna kolonija „Pygmalion“ skup pravih ljudi na pravom mestu i u pravo vreme. Visok standard je nesumnjivo očuvan. A učesnici ovogodišnja dva saziva bili su: Snežana Petrović (selektorka kolonije), Vasilije Vasa Dolovački,

divisions. Since its founding, the Pygmalion Art Colony has managed to avoid the destiny of a provincial art colony and has established a very defined set of values that pertain to both respecting traditional values and discovering and inaugurating new ideas and values in fine art. Among the numerous art colonies, the Pygmalion Art Colony is different due to its exceptional organization, ideal working conditions and respect for artistic individuality. Furthermore, this unique art colony primarily affirms the metaphysical, figurative style in art. Unrealistic art has completely destroyed the world we know. Realism in art is just a threshold from which some new worlds begin. Realist works of art speak as does photography, they describes things as they are, asymptotically approaching phenomenological reality. Thus, realism in art remains blind to the fountain of pulsating reality, blind to the gushing lava of life. Contrary to naturalism and verism which are not able to take in the conflicting forms of the underground, invisible flows, unrealistic art depicts a world that the artists do not see in front of them but the worlds they see inside themselves.

The Greek word eranos has several meanings but it most frequently applies to a banquet, both spiritual and material, to which the guests bring contributions of food. The paintings that the artists-in-residence in the Pygmalion Art Colony leave to the colony embody a special eranos, a spiritual and emotional banquet of painters to which each of the artists brought his/her own contribution, the systole and diastole of his/her heart, their good painterly springs that flow into the lake of artistic creativity. Once again, the Pygmalion

Slavko Krunić, Nenad Stanković, Petar Hranuelli, Otto Rapp, Maja Jovanović Majolinica, Jelena Sekulić Voljanek, Anica Radošević, Radovan Jandrić, Damjan Đakov, Jože Kotar i Nikolaj Mašukov.

Treba li reći da su Rajske konaci općinjavajući, blago zatalasani prostor koji nije tek neko pusto mesto na geografskoj karti, već prostor toplog ljudskog susreta umetnika, nešto živo i toplinsko. Za umetnike koji ovde rade ovaj predeo je kao i priroda za drevne pesnike, dakle Magna Mater, Velika Boginja. No, nema istinskog života slike bez njenog komuniciranja sa ljudima, bez komunikacijske osveštenosti i učešća umetnosti u životu plemena. Jer, kao i ljubav, umetnost je jedna od onih najredih vrednosti koje se ne mogu posedovati ukoliko se u potpunosti ne dele. Slike umetnika, učesnika likovne kolonije „Pygmalion“ predstavljaju poziv na to sveto deljenje i duševno približavanje.

Ova kolonija pod dirigentskom palicom gospodina Gorazda Čuka kolezionara slika, čoveka samosvesno organizovanog i velike duhovne nadahnutosti, poput sočiva uveličava i našim duhovnim očima razotkriva jedinstvo raznolikosti i raznolikost jedinstva savremene likovne umetnosti. Sa bilo koje tačke da se pogleda, Rajske konaci ostaju neprikosnoveni umetnički prostor u kome čovek, uprkos svemu, još uvek može imati snova.

Art Colony has proved to be a group of right people at the right place and at the right time. The high artistic standard has been undoubtedly preserved. The participants of this year's two gatherings were: Snežana Petrović (selector of the colony), Vasilije Vasa Dolovački, Slavko Krunić, Nenad Stanković, Petar Hranuelli, Otto Rapp, Maja Jovanović Majolinica, Jelena Sekulić Voljanek, Anica Radošević, Radovan Jandrić, Damjan Đakov, Jože Kotar and Nikolaj Mašukov.

It should be said that Rajske konaci (Leušići, Serbia) is a bewitching place with slightly rolling fields, not just an deserted spot on the map but a place of warm hospitality and inspiring encounters, a place alive with human warmth. For the artists-in-residence this scenery represents what nature did for the ancient poets, Magna Mater, the Great Goddess. However, if the painting does not communicate with people, if there is no awareness for communication and participation of art in the life of tribe then it does not really exist. As love art is one of those rarest values that cannot be possessed unless it is completely shared with someone. The paintings produced by the participants of the Pygmalion Art Colony represent an invitation to that holy communion and spiritual rapprochement.

This colony is organized by Mr. Gorazd Čuk, a collector of paintings, a man of great organizational capacity and great spiritual inspiration who like a magnifying glass enlarges and reveals to our spiritual eyes the unity of diversity and variety of unity in contemporary fine art. Regardless from what vantage point you look, Rajske konaci remain an unparalleled artistic space where man can despite everything still have dreams.

Gorazd Čuk

Organizator kolonije Pigmalion
 Organizer of the Pygmalion Art Colony

Na prostoru koji ima tako dugu i bogatu tradiciju organizovanja likovnih kolonija, organizovanje nove likovne kolonije je i svojevrsna obaveza i izazov. Sa pravom se postavlja pitanje zašto organizovati još jednu i kako da ona, oslanjajući se na dobra iskustva iz prošlosti, ipak izrodi novu vrednost.

Očaran srpskom likovnom scenom, počeo sam da razmišljam o organizaciji kolonije Pigmalion u Srbiji. Kao dugogodišnji ljubitelj umetnosti imao sam sreću da u životu upoznam mnogo umetnika, budem gost mnogih ateljea, provedem divne trenutke sa umetnicima. Ipak, tek na kolonijama, kada smo svi na neki način izmešteni iz realnosti, u interakciji ideja, energija, iskustava, stekao sam utisak da smo se bolje upoznavali, povezivali i razumeli.

Pigmalion koloniju sam od početka zamišljao kao međunarodni skup koji će domaćoj publici predstaviti savremene likovne stvaraće iz inostranstva. Želeo sam da Pigmalion bude mesto gde će se umetnici povezivati i gde će se stvarati okviri za širu i dublju saradnju i posle kolonije. Dodatno me je motivisala činjenica da je danas sve manje razgovora, sve manje druženja, sve manje prisnog kontakta ljudi u prirodi i sa prirodom. Duboko sam verovao, a verujem i dalje, da izlazak iz ateljea i odlazak u prirodu inspiriše na

Organizing a new art colony in a country that has such a long and rich tradition of organizing art colonies is a special responsibility and challenge. One has the right to ask why organize another colony and how it can produce new values relying on the good experience from the past.

Fascinated by the Serbian art scene, I started to think of organizing the Pygmalion Art Colony in Serbia. Having been an art lover for long time, I have had the luck to meet many artists in the course of my life, be their guest in their studios and spend wonderful moments with many of them. However, it was only during the time we spent in art colonies when we were all in a way suspended from reality, when there was an interaction of ideas, energy and experience that I got the feeling that we really got to know each other, that we connected and understood each other.

From the beginning, I have envisioned Pygmalion as an international gathering that will introduce the domestic public to contemporary artists from abroad. I wanted Pygmalion to be the place where artists would connect and create a framework for a broader and more profound cooperation that would continue even after they left the colony. I was additionally motivated by the fact that people today talk less, socialize less, that



jedan drugačiji način, te da će se iz tih druženja ljudi iz različitih kulturnih miljea, koji se različito izražavaju, a opet žive umetnost i za umetnost, stvoriti jedan novi odnos umetnika i prema drugima i prema sebi samima. Za mene lično, kolonija je mesto koje mi je donelo privilegiju da bolje upoznam umetnike, njihov način rada i produbim emocije koje već imam prema njihovom radu.

Kao organizator se nadam da će monografija koju držite biti svedočanstvo koje će govoriti o jednom vremenu, stvaraocima i njihovim radovima i kada uspomenе počnu da blede. Tek u rukama ljubitelja umetnosti ona će dobiti svoju vrednost.

Želim da se zahvalim Srežani Petrović, mladoj zvezdi srpskog fantastičnog slikarstva, koja je odabrala umetnike za oba saziva Pigmalion kolonije 2017. Zahvaljujem se i umetnicima koji su se odazvali njenom pozivu i bili gosti kolonije Pigmalion: Maja Jovanović Majolinica (Srbija), Slavko Krunic (Srbija), Vasilije Vasa Dolovački (Srbija), Nenad Stanković (Srbija), Petar Hranueli (Hrvatska), Otto Rapp (Austrija), Anica Radošević (Srbija), Jelena Sekulić Voljanek (Srbija), Radovan Jandrić (Srbija), Jože Kotar (Slovenija), Nikolaj Mašukov (Rusija, Slovenija) i Damjan Đakov (Srbija, Italija). Velika je privilegija biti u vašem društvu, upoznati vas i gledati dok stvarate.

there is less close contact among people in nature and with nature.

I was deeply convinced and still am, that leaving the studio and going outdoors into the countryside inspires artists in a different way, that the interaction of people from different cultural backgrounds who have different styles of expression but still all live art and live for art, will create a new attitude of the artist towards others and him/herself. Personally the colony has given me the privilege of getting a better insight into artists and the way they work and has deepened the emotions that I have already had towards their work.

As the person who has organized this colony I hope that this monograph will be testimony to a certain time, to the artists and their artwork even when the memories start to fade. Only when this book reaches art lovers will its true value be validated.

I would like to express my gratitude to Srežana Petrović, the young star of Serbian fantastic painting, who has selected the artists for both sessions of the 2017 Pygmalion Art Colony. I would also like to thank the artists who have accepted her invitation and were the participants of the Pygmalion Art Colony: Maja Jovanović Majolinica (Serbia), Slavko Krunic (Serbia), Vasilije Vasa Dolovački (Serbia), Nenad Stanković (Serbia), Petar Hranueli (Croatia), Otto Rapp



Hvala svim istinskim ljubiteljima umetnosti koji su nas posećivali na kolonijama i družili se sa nama. Vaša mišljenja, podrška i kritike daju nam snagu i želju da Pigmalion kolonija traje i bude značajno mesto za okupljanje, razmenu mišljenja i upoznavanje savremenih srpskih i internacionalnih stvaralaca.

I na kraju, hvala mojim saradnicima koji su svima nama omogućili lepo druženje i to što sada držimo ovu monografiju u našim rukama.

(Austria), Anica Radošević (Serbia), Jelena Sekulić Voljanek (Serbia), Radovan Jandrić (Serbia), Jože Kotar (Slovenia), Nikolaj Mašukov (Russia, Slovenia), Damjan Đakov (Serbia, Italy). It has been a great privilege to be in your company, to get to know you and watch while you create art.

I would like to thank all the true art lovers who have visited us at the colony and spent time with us. Your opinions, support and criticism give us the strength and will to continue organizing the Pygmalion Art Colony and make it a significant place where artists can meet, exchange opinions and be introduced to contemporary Serbian and international artists.

Finally, I would like to thank my associates who have made it possible for all of us to share this wonderful experience and enabled us to now have this monograph.

SNEŽANA PETROVIĆ

Svet spašen od brodoloma

A World Saved from the Shipwreck



Grad u kome žive sećanja, 2017
ulje na platnu, 102 × 102 cm

City in Which Memories Abide, 2017
oil on canvas, 102 × 102 cm



Bitka za jedan izmišljeni trg, 2017
ulje na platnu, 80 × 100 cm

Battle for a Fictional Square, 2017
oil on canvas, 80 × 100 cm

Slikarstvo Snežane Petrović pripada krugu oniričkog i fantastičnog slikarstva. Tokom svog umetničkog bavljenja uljanom slikom, crtežom i grafikom, ova umetnica je uspela da stvori jedan samorodan vizuelni mit nestvarnih devojčica, harlekina, madioničara, marioneta i velikih umetnika pantomime, kao svedoka prolaznosti i trošnosti ljudskog bića. U pitanju je slikarstvo koje konvencionalnim sredstvima tradicionalne figuralne umetnosti (*trompe l'oeil*) pruža iluziju vremenitosti i prostornosti.

Snežanini prizori predočeni su posmatraču osjetljivog duhovnog i duševnog sastava u nekom stanju zaboravljenosti i hipnotičnosti. Zamrznuti u jednom kataleptičnom stanju između sna i stvarnosti, između literarno deskriptivnog i čisto likovnog. Slikarsko polje izgrađeno je na začudnom, ali veoma promišljenom

Snežana Petrović's painting belongs to the circle of oniric and fantastic art. During her artistic work on oil paintings, drawings and fine art prints, this female artist has managed to create a unique visual myth of unreal girls, harlequins, magicians, marionettes and great artists of pantomime, as witnesses to the transience and friability of a human being. It is the kind of painting which creates the illusion of temporality and space, by using conventional tools of traditional figurative art (*trompe l'oeil*).

Snežana's scenes, aimed at the viewer of a sensitive spiritual and inner composition, are given in a state of being forgotten and hypnotised. Frozen in a cataleptic state between a dream and reality, between literary descriptive and purely pictorial. The pictorial field is built on the strange, but very well



Petrusov dnevnik, 2017
ulje na platnu, 100 × 150 cm

Petrus' Diary 2017
oil on canvas, 100 × 150 cm

raspoređenju figura, pri čemu prostor na njenoj slici više doživljavamo kao metafizičko otelovljenje, nego kao konkretnu realnost.

Snežanine ličnosti su devojčice koje još nisu dospele da budu žene. Te gotski gracilne devojke zaustavljene u nekoj začaranoj ukočenosti, zaključane u svoj još nedozivljeni eros, u svojoj mesečarskoj nedodirljivosti šire oko sebe fluid neke tankočutne zamišljenosti i posvećene svečanosti. To su nestvarne devojčice utonule u neku svoju pramisterioznost, osamljene pred spoznajom ertoške slasti. Arkanistički tajanstvene, one nas uvode u svet ženskih čari i ertoškog kosmizma. One bude sećanje na svet Leonore Carrington, Remedios Varo, Leonor Fini i Mari Lorensen.

Najveću vrednost ovog slikarstva vidim u sintezi

thought out disposition of the figures, while the space in her painting is perceived more as a metaphysical embodiment than a concrete reality.

Snežana's characters are girls who have not yet reached womanhood. These gracious gothic girls, captured in an enchanted stiffness, locked in their never experienced Eros, in their somnambulistic intangibility, disperse a fluid of a delicate ponderation and dedicated festivity all around them. These are chimerical girls immersed in their premystery, alone before discovery of the erotic delight. Arcanely mysterious, they guide us into the world of feminine charms and erotic cosmism. They awaken the memories of the worlds of Leonora Carrington, Remedios Varo, Leonor Fini, and Marie Laurencin.

I perceive the greatest value of Snežana's work is



Razglas elementarius , 2016
olovka, tuš, tempera na papiru 70 × 100 cm

Loudspeaker Elementarius, 2016
pencil, ink, tempera on paper, 70 × 100 cm



Ezosmernika, 2017
ulje na platnu, 60 × 80 cm

Esosmernica, 2017
oil on canvas, 60 × 80 cm

i ravnoteži između vizije i slikarskog izraza, između bogate fantastične imaginacije i estetike. Snežana Petrović nam je ponudila svoju individualnu mitologiju te jedno estetizirano ustrojstvo koje ide od grotesknog ka dubljem sadržinskom jezgru. Pred nama su slike uravnotežene, otmeno utančane, nežnih lazura, tananih kolorističkih valera i srećno pronađene scenske ravnoteže. Sve je na Snežaninom slikarskom polju skladno i svečano, bogato simboličkim implikacijama, prevučeno jednom subjektivnom, feminilnom spiritualnošću. Figure i predmeti su precizno vizuelno osmišljene. Koncentranost u rasveti i tonsko harmonizovanje slike na kojoj se vodi razgovor „estetičkih valera“ dovodi u vezu Snežanu Petrović sa njenim velikim predhodnicima iz porodice metafizičara i zagračnih prostora: tu pre

in the synthesis and balance between a vision and the artistic expression, between a rich fantastic imagination and aesthetics. Snežana Petrović has offered us her individual mythology and an aestheticized structure which spans from the grotesque deeper into the core meaning. What we have in front of us are balanced paintings of elegant aesthetics and of gentle, subtle colorist nuances, paintings where the balance of the scenes is well struck. Everything on Snežana's artistic field is harmonious and solemn, rich in symbolic implications, veiled in a subjective, feminine spirituality. Figures and objects are precisely visually conceived. Concentration on lighting and tonal harmonisation of the painting in which "aesthetic nuances" are conversing links Snežana Petrović to her

svega mislim na Baltusa (na maloletnu čulnost njegovih devojčica), zatim na Pavela Filonova i već pomenute slikarke nadrealističke veroispovesti.

Snežana Petrović ne slika jednu unapred zadanu uobrazilju, već njenja imaginacija ide prema onom realitetu iza pojavnog, kome ova umetnica daje istinitost. Iza njenog tihog i nepomičnog sveta zaumnog i somnambulnog, iza njene angeologije i simbolističke ikonografije stoji neka nama nepoznata, ali svakako jaka i sabrana ezoterijska misao koja prodire u samo srce osamljenosti čoveka u kosmosu.

Dragan Jovanović Danilov

great antecedents from the family of metaphysicists and bordering spaces: here I mostly refer to Balthus (and juvenile sensuality of his girls), then Pavel Filonov and the abovementioned painter of surrealist confession.

Snežana Petrović does not just paint a single fantasy which is announced ahead, but her imagination goes towards the reality which is behind the appearances, the reality to which this artist gives truthfulness. Behind her silent and immovable subconscious and somnambulistic world, behind her angelology and symbolist iconography there is an unknown, but strong and composed esoteric idea which pierces into the very heart of mankind's loneliness in the universe.

Dragan Jovanović Danilov



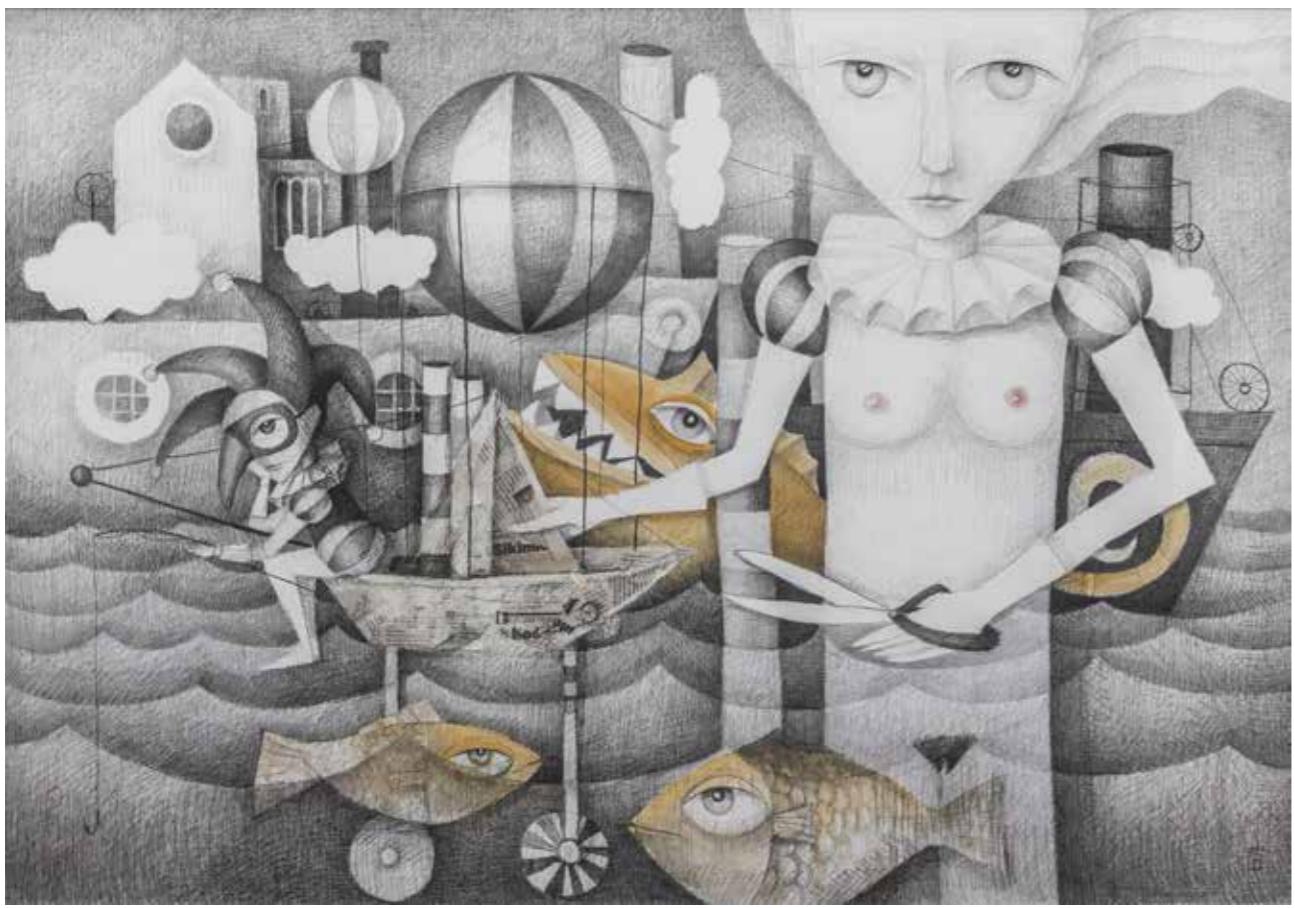
Alchemičari, 2016
ulje na platnu, 80 × 65 cm

Alchemists, 2016
oil on canvas, 80 × 65 cm



Alhemija života, 2015
ulje na platnu, 80 × 45 cm

Alchemy of Life, 2015
oil on canvas, 80 × 45 cm



San o zlatnoj ribici, 2016
olovka, tuš, tempera, kolaž na papiru, 70 × 100 cm

Dream about a Goldfish, 2016
pencil, ink, tempera, collage on paper, 70 × 100 cm



Igrarium, 2016
ulje na platnu, 80 × 60 cm

Playarium 2016
oil on canvas, 80 × 60 cm



Soba tišine, 2016
ulje na platnu, 76 × 76 cm

Room of Silence 2016
oil on canvas, 76 × 76 cm



Oda i jato, 2017
ulje na platnu, 102 × 102 cm

Oda and the Flock 2017
oil on canvas, 102 × 102 cm



Dvoboj između četiri zida, 2017
ulje na platnu, 40 × 30 cm

The Duel Between Four Walls 2017
oil on canvas, 40 × 30 cm



Pobeda u jednom zamišljenom komadu, 2016
ulje na platnu, 60 × 80 cm

Victory in an Imaginary Play, 2016
oil on canvas, 60 × 80 cm

**Snežana Petrović**

doktor likovne umetnosti

Snežana Petrović je likovni stvaralač mlađe generacije čija dela pripadaju umetničkom žanru figurativnog nadrealizma i fantastičnog slikarstva.

Rođena je 1977. godine u Novom Sadu. Diplomirala na Akademiji umetnosti Univerziteta u Novom Sadu 2004. godine na odseku grafika u klasi profesora Milana Stanojeva. Magistrirala 2008. godine iz oblasti umetničke grafike na Akademiji umetnosti Univerziteta u Novom Sadu u klasi profesora Radovana Jandrića. Doktorirala 2015. godine na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu na studijskom programu grafika pod mentorstvom profesora Žarka Smiljanića.

Do sada je učestvovala na preko 100 grupnih i realizovala 17 samostalnih izložbi u zemlji i inostranstvu. Dobitnica je više nagrada i priznanja za svoj umetnički rad od kojih se izdvaja specijalna i otkupna nagrada žirija „Premio Acqui 2011.“ za grafiku *Pogled iz drugog ugla* (2009.), u tehnici mecotinte, na X Međunarodnom bijenalu grafike u Akvi Terme, Italija.

Njeni radovi nalaze se u mnogim privatnim kolekcijama kao i u nacionalnim galerijama i muzejima širom sveta. Član je ULUS-a, ULUPUDS-a, SULUV-a i Međunarodnog društva mecotinte.

Kategorija: vizuelni umetnik

Umetnički žanr: savremeni imaginarni realizam (figurativni nadrealizam, magični realizam, fantastično slikarstvo)

Mediji izražavanja: slika, grafika, crtež, objekat - instalacija

Specijalnosti: ulje na platnu i drvetu, grafička tehnika mecotinte

web: www.snezana-petrovic.com

Facebook: www.fb.com/snezana.petrovic.artist

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Trijumf na crvenom tepihu, 2017
ulje na platnu, 40 × 30 cm

Triumph on the Red Carpet, 2017
oil on canvas, 40 × 30 cm

**Snežana Petrović**

doctor of fine arts

Snežana Petrović is a Serbian female painter and printmaker of the young generation whose artworks belong to the genre of figurative surrealism and fantastic art.

She was born in Novi Sad, Serbia (1977). She graduated from the Academy of Arts of the University of Novi Sad (2004) in the class of Professor Milan Stanojev at the Department of Printmaking. She obtained a Magister of Fine Arts degree in Printmaking from the Academy of Arts of the University of Novi Sad in the class of Professor Radovan Jandrić (2008). She obtained a Doctor of Fine Arts degree in Printmaking from the Faculty of Fine Arts of the University of Arts in Belgrade, Serbia under the mentorship of Professor Žarko Smiljanić (2015).

She has participated in over 100 group exhibitions and realized 17 solo shows, both in Serbia and worldwide and has won several awards for her artworks, among them a special jury prize “Acqui Prize 2011” for fine art print *View from the Other Angle* (2009), in the mezzotint technique, at the X International Biennial of Engraving in Acqui Terme, Italy.

Her artworks are represented in many private collections as well as in numerous national galleries and museums worldwide. She is a member of the leading Serbian and significant international art associations (ULUS, ULUPUDS, SULUV, International Mezzotint Society).

Category: visual artist

Art genre: contemporary imaginary realism (figurative surrealism, magic realism, fantastic art)

Media of artistic expression: painting, printmaking, drawing, object - installation

Specialty: oil on canvas and wood, mezzotint printmaking technique

web: www.snezana-petrovic.com

Facebook: www.fb.com/snezana.petrovic.artist

MAJA JOVANOVIĆ
MAJOLINICA

DENTRO UN SOGNO (U snu)

DENTRO UN SOGNO (Within a Dream)



Leto, 2017
ulje na platnu, 80 × 100 cm

Summer, 2017
oil on canvas, 80 × 100 cm



Srećan broj 3, 2017
ulje na platnu, 80 × 100 cm

Lucky Number 3, 2017
oil on canvas, 80 × 100 cm

Zaspati unutar sna u svemiru boja i oblika je veliki dar, i nije svakom dat. Mir u kojem se i tišina čuje, a usnule oči vide jedan drugi, lepši svet sna i slika, smirujući sazvežđa boja i površina, koji predskazuje novi, možda vedriji dan, kada ćemo oplemenjeni prekinutim drugeovanjem sa snima, nastaviti da živimo svoj beskrajni unutarnji svet treperenja, vizija i razmišljanja. Maja nam upravo to nudi, svojim slikama nade, gde slike potvrđuju naslove, i navodi nas da sa njom putujemo kroz svoj, svet nežnih boja i mekih oblika. Čini se da to neki tajnoviti, nepoznati put u oblikovanje i dizajn ljudi, njihovih razmišljanja i ponašanja. Zaista, zar samo predmeti zasluzuju oplemenjivanje?

To fall asleep within a dream in a galaxy of colors and forms is a great talent not given to everyone. It is a place of tranquility where even silence can be heard and the sleeping eyes see another more beautiful world of dreams and images, soothing galaxies of colors and surfaces that anticipate a new, maybe more brighter day when more refined we will awake from our dreams and continue to live in our own endless inner world of flickers, visions and reflections. That is exactly what Maja's paintings offer. They are paintings of hope where the paintings confirm their titles and she persuades us to travel with her through our own world of delicate colors and soft forms. It seems as if it



Onaj što je oslobođio ženu u ženi, 2013
ulje na platnu, 100 × 120 cm

The One Who Has Liberated the Woman Inside the Woman, 2015
oil on canvas, 100 × 120 cm

Kolika je deformacija života ako je posmatramo pod lupom istine? Da li je oblik prikazan u svom stvarnom stanju i da li je duža senka od njegove veličine? Paralele dvostrislenosti, kao pitanje inspiracije, na koje ova umetnica odgovara kroz dozu humora i sarkazma, gde se pojava straha gubi u beleženju suštine, bez tajni i lažnog prividjenja. Linija tvrdi istinit dogadjaj, želju za prepričavanjem i isticanjem bitnog od zaboravljenog.

Novonastali prikaz stvari teži harmoniji i skladu bez obzira na njegovo polazište. Naracija nastala rukom umetnika stvara novi ideološki svet boja u kome svako pronalazi izlaz i utočište u sferi naslućenog, skri-

were a mysterious, unknown journey in which people, their thoughts and behavior are given form and designed. Really, are objects the only ones that deserve to be ennobled?

How much is life deformed if we observe it through a magnifying glass of truth? Has the form been shown in its real state and is the shadow longer than its size? Parallels of ambiguity, the problem of inspiration, Maja resolves them with a doze of humor and sarcasm, where the appearance of fear disappears in the recording of the essence without secrets and false visions. The line asserts the event is true, the desire to recount and emphasize the essential from the forgotten.



Volim da sam u čeljustima tvojim, 2012
triptih, akril, 40 × 130 cm

Love to be in Your Jaws, 2012
triptych, acrylic, 40 × 130 cm

venog, u labyrinzu asocijativnih dimenzija. Na prvi pogled se stiče utisak da se Maja odrazila od sveta dečijih crteža, ili, da tačnije formulišem, od sveta bajki, u mnogim slučajevima stvarajući na svojim slikama grotesknu, a istovremeno duboko ljudsku atmosferu. I upravo u već pomenutom odskakanju, u odvajaju, treba da tražimo jedinstvenu složenost ovog likovnog izraza. Pod Majinim rukama rađaju se svetovi koji kao da uviru jedni u druge. Svet čoveka i mašina, ženski i muški princip, dinamizam, trenutak otognut iz pokreta u neku konstantnu, nepokretnu težinu.

Tu i tamo je svoje priče protkala sistemom izstavljanja ili upućivanja, priovedajući o trenucima

The newly-created representation of things strives towards harmony and congruity regardless of its starting point. The narration Maja constructs creates a new ideological world of colors where everyone can find an answer and refuge in the sphere of the foreseen, hidden in the labyrinth of associative dimensions. At first glance, it seems as if Maja has moved on from the world of children's drawings or to formulate it more precisely, moved away from the world of fairy tales, in many cases producing a grotesque but at the same time deeply human atmosphere in her paintings. The unique complexity of her painterly expression should be sought in this, already mentioned leap, shift in the

koji se dešavaju upravo nakon ili tokom odskakanja, njene slike takoreći u svakom slučaju mogu da se tumače ili da se prihvate kao narativna vizuelnost.

Mirko Stojnić, Sirbik Attila

focus of her work. Maja creates worlds that seem to flow into each other. She depicts the world of man and machines, the male and female principle, dynamism, a moment snatched away from movement and made into a constant, immobile weight.

In some places her stories are interwoven by a system of omittance or directing, telling the story about the moments that happen immediately after or during the leap. In any case her paintings can be interpreted or accepted as narrative visuality.

Mirko Stojnić, Sirbik Attila



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Pariz, 2013
ulje na platnu, 120 × 70 cm

Paris, 2013
oil on canvas, 120 × 70 cm

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Zelena ljubomora, 2014
ulje na platnu, 100 × 120 cm

Green Jealousy, 2014
oil on canvas, 100 × 120 cm



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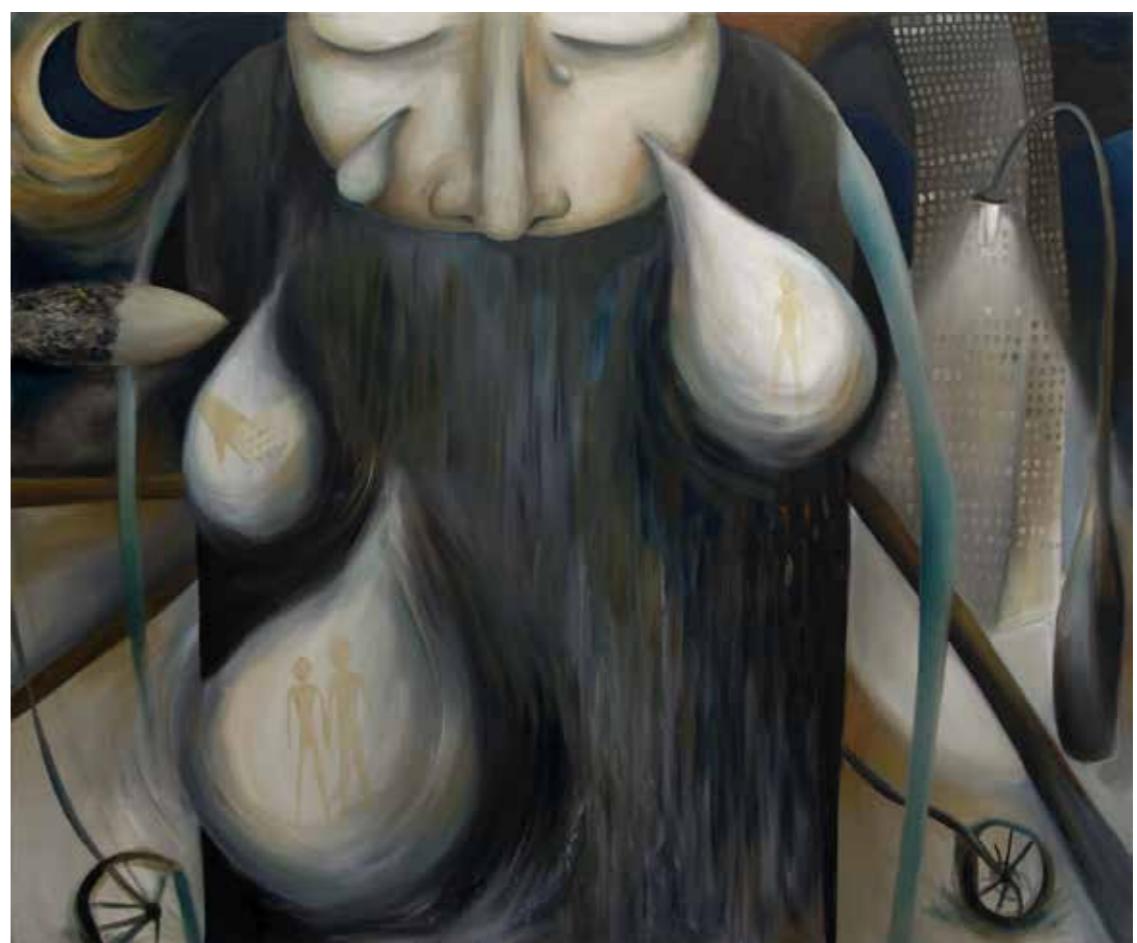
Trač ali ne i za mojim stolom, 2013
ulje na platnu, 70 × 100 cm

Gossip but Not at My Table, 2013
oil on canvas, 70 × 100 cm

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Početak od Zemuna, 2017
ulje na platnu, 100 × 120 cm

The Beginning of Zemun, 2017
oil on canvas, 100 × 120 cm





Pesničenje, 2014
ulje na platnu, 100 × 120 cm

Fist Fighting, 2014
oil on canvas, 100 × 120 cm



Muzika, diptih, 2017 | Music, diptych, 2017
ulje na platnu, 100 × 60 cm | oil on canvas, 100 × 60 cm



Sv. Pavle i Lola, diptih, 2017 | St. Paul and Lola, diptych, 2017
ulje na platnu, 45 × 70 cm | oil on canvas, 45 × 70 cm



Jutro, 2014
ulje na platnu, 100 × 120 cm

Morning, 2014
oil on canvas, 100 × 120 cm

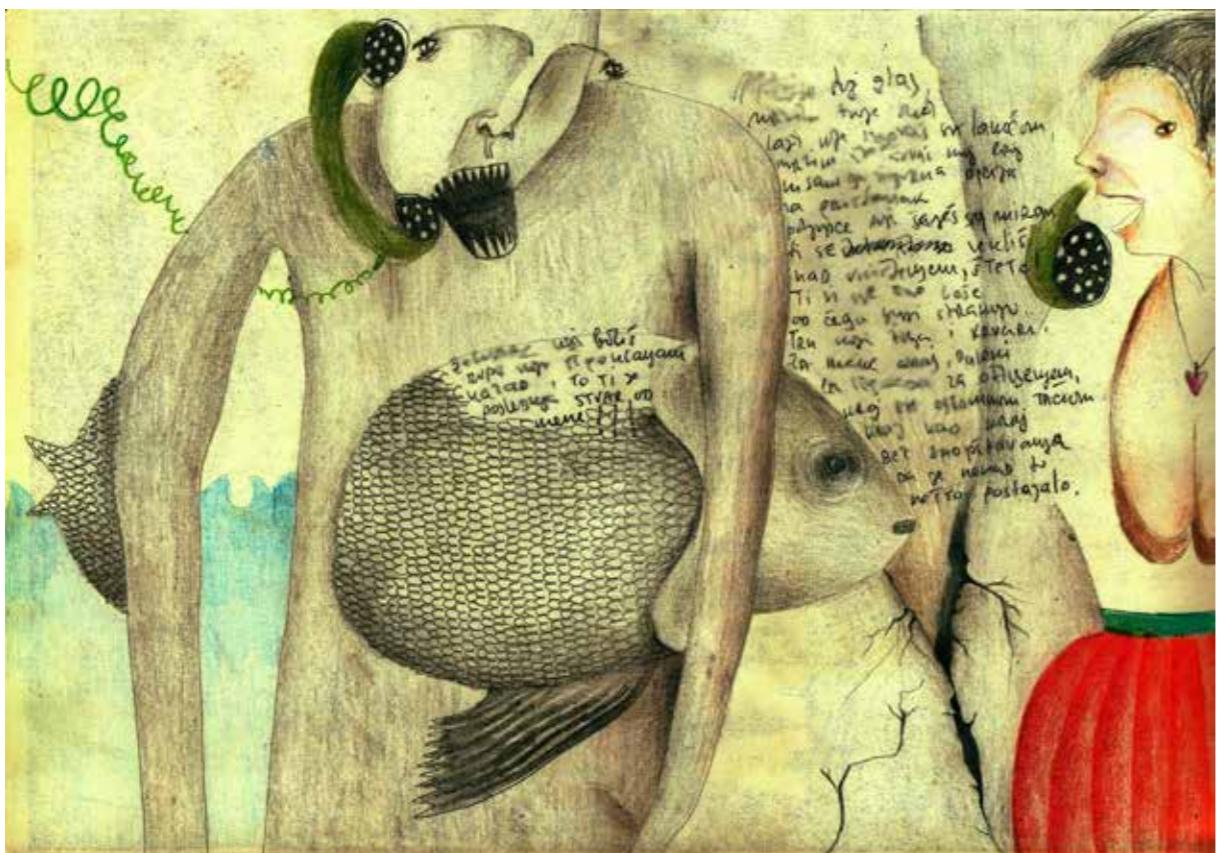


Voli me, ne voli me
odlazim svakako, 2014
ulje na platnu, 100 × 120 cm

He Loves Me, He Doesn't Love Me, but I'm Leaving Anyway, 2014
oil on canvas, 100 × 120 cm



Blue Jeans, 2012
crtež, 20 × 30 cm | Blue Jeans, 2012
drawing, 20 × 30 cm



Ancora tu, 2012
crtež, 20 × 30 cm | Ancora tu, 2012
drawing, 20 × 30 cm

Maja Jovanović Majolinica

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Maja Jovanović Majolinica je rođena 1982. godine u Beogradu. Diplomirala je na Akademiji umetnosti u Novom Sadu, smer grafičke komunikacije 2004. godine. Postdiplomske studije završila u Italiji "L'Accademia di Belle Arti di Brera" Milano, smer "Nuove Tecnologie dell'Arte" 2009. godine. Samostalni umetnik i član ULUPUDS-a od 2006. godine. Izlagala je na više samostalnih i grupnih izložbi i dobitnik je nekoliko nagrada. Trenutno živi i radi u Beogradu.

Samostalne izložbe:

- 2016 – galerija Singidunum, izložba slika *PARalela*.
- 2016 – galerija Singidunum, "Radost, optimizam, ljubav" slike.
- 2014 – Kulturni centar Bačka Palanka *Trenutak zagrljaja*, slike.
- 2013 – Danilo Kiš Fondacija za omladinsku kulturu i stvaralaštvo Subotica, crteži.
- 2013 – Salon Moderne galerije *Likovni susret* Subotica, *Trenuci uspinjanja* slike.
- 2013 – galerija Lokvina Kastav, Opatija, Hrvatska, crteži.
- 2012 – Mala galerija ULUPUDS-a, *Beleška mene*, Beograd, crteži.
- 2006 – Kulturni centar Novog Sada, *Pišem dragom razglednice* – digitalni crteži.

Nagrade:

- 2015 – priznanje Festivala ilustracije knjige *BookILL Fest* Novi Sad, za kolekciju portretnih ilustracija knjige Dušana Veličkovića *Sva lica sveta*, Laguna.
- 2012 – nagrada za najbolju ilustrovani proznu knjigu *BookILL Fest* Novi Sad (Blu Book, Second Body, Unique Item -Milorad Pavić, Kindle edition).
- 2009 – nagrada na završnim studijama za *Originalan lični stil*, Accademia di Brera, Milano.
- 2008 – nagrada za crtež *U čeljustima tvojim*, galerija *Stara Kapetanija*, Zemun.
- 2005 – nagrada za grafičko rešenje i vizuelni identitet predstave *Čelava pevačica*, SNP, Novi Sad.
- 2004 – specijalno priznanje Sterijinog pozorja za pozorišni plakat *Gospoda Glembajevi*, Novi Sad.
- 2004 – nagrada za pozorišni plakat *Triptih*, pozoriste Madlenianum, Zemun.

Maja Jovanović Majolinica

Maja Jovanović Majolinica was born in Belgrade, Serbia in 1982. She graduated from the Academy of Arts in Novi Sad, Department of Graphic Communication (2004). She completed her postgraduate studies in Italy at the L'Accademia di Belle Arti di Brera in Milan, Italy, Department of Nuove Tecnologie del l'Arte (2009). Since 2006, she has been a freelance artist and a member of ULUPUDUS (Association of Applied Arts Artists and Designers of Serbia). She now lives and works in Belgrade, Serbia.

Solo shows:

- 2016 – Singidunum Gallery, Belgrade, Serbia, PARallel, paintings
- 2016 – Singidunum Gallery, Belgrade, Serbia, Joy, Optimism, Love, paintings
- 2014 – Cultural Center, Bačka Palanka, Serbia, Moment of Embrace, paintings
- 2013 – Danilo Kiš Foundation for Youth Culture and Creativity, Subotica, Serbia, drawings
- 2013 – Modern Gallery Salon, Fine Arts Encounters, Subotica, Serbia, Moments of Ascension, paintings
- 2013 – Lokvina Kastav Gallery, Opatija, Croatia, drawings
- 2012 – ULUPUDUS Small Gallery, Belgrade, Serbia, A Note on Me, drawings
- 2006 – Cultural Center, Novi Sad, Serbia, Writing Postcards to my Sweetheart, digital drawings

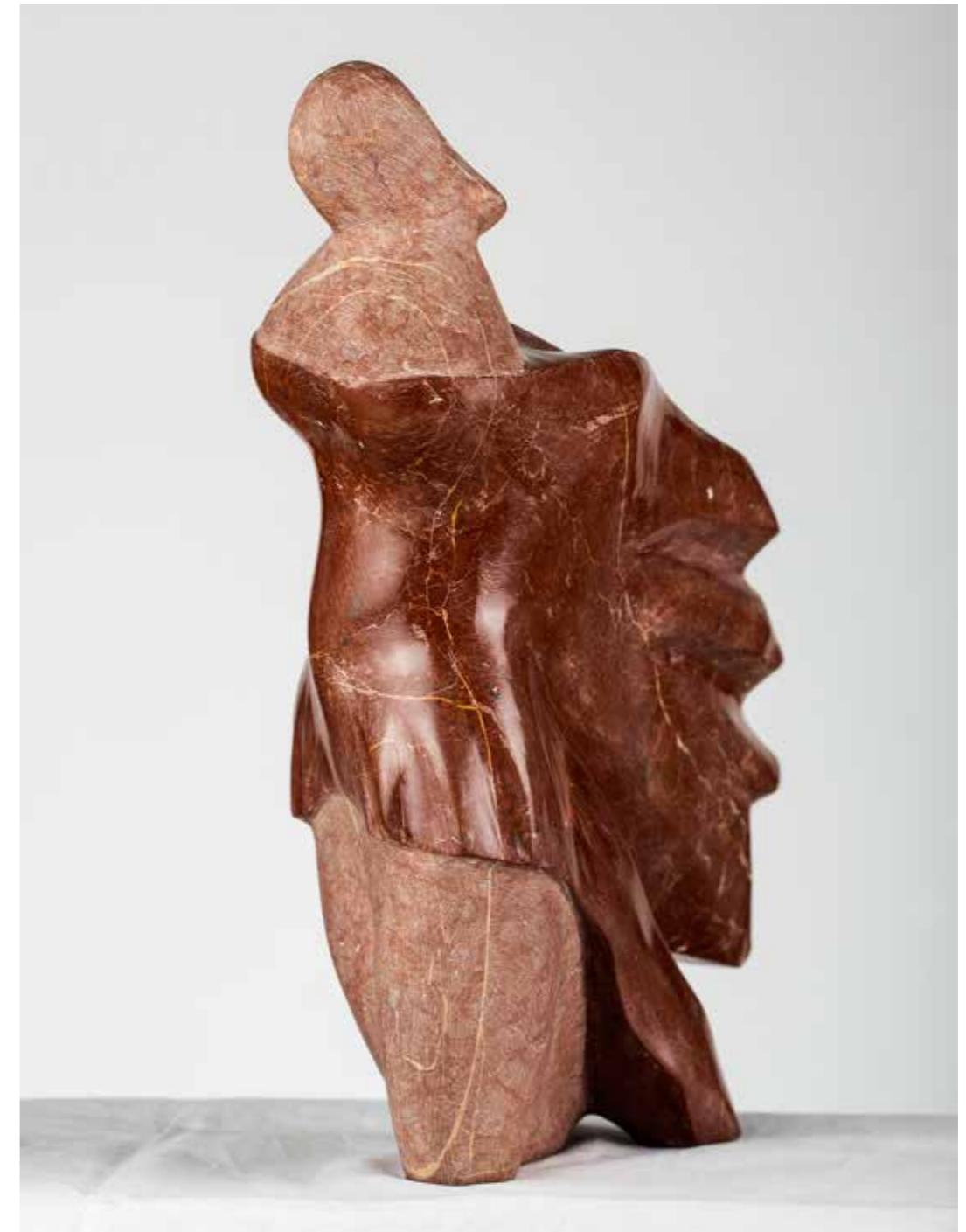
Awards:

- 2015 – Accolade for the collection of portrait illustrations for the book All Faces of the World by Dušan Veličković (published by Laguna, Belgrade, Serbia) at the festival of book illustrations, BookILL Fest, Novi Sad, Serbia
- 2012 – Award for the best illustrated prose books, BookILL Fest, Novi Sad, Serbia (Blue Book, Second Body, Unique Item by Milorad Pavić, Kindle edition)
- 2009 – Award for Original Personal Style in the final years of graduate studies, Academia di Brera, Milano, Italy
- 2008 – Award for the drawing In Thy Jaws, Zemun Salon, Zemun, Serbia
- 2005 – Award for the graphic design and visual identity of the play The Bald Soprano, Serbian National Theatre, Novi Sad, Serbia
- 2004 – Special Award for the theatre poster of the Sterijino Pozorje Festival, Novi Sad, for the play Gospoda Glembajevi (The Glambays)
- 2004 – Award for the theatre poster Triptych, Madlenianum Theatre and Opera, Zemun, Serbia

PETAR HRANUELLI

Revni klesar nevjerne Venere

The Dilligent Sculptor and the Unfaithful Venuses



Odbegla nevjesta, 2017
lički boksit

Runaway Bride, 2017
bauxite from Lika

Bik, 2017
mramorBull, 2017
marbleBik, 2017
boksit, 5,5 × 9,4 × 4,4cmBull, 2017
bauxite, 5,5 × 9,4 × 4,4cm

Kako prići figurinama Petra Hranuellija, kako što potpunije doživjeti te ženske aktove, konvencionalno nazvane Venerama?

Osim na uobičajeno kretanje oko objekta, kretanje koje stvara oblike u vizuelnom iskustvu, pozvani smo također da ih okrećemo na dlanu. Da pored promatrača budemo i mjeritelji obujma i njegovatelji površina. Osjetljivim jagodicama prstiju i toplim dlanom obgrljujemo tijela koja uzvraćaju svojom prilagodljivošću i podatnošću. Uzajamno se epiderme tkiva i kamena uvjetuju svojstvenom im taktilnošću. Tako su ti stari oblici – stari po ikonskom prisustvu u čovjekovu stvaralaštву – uviјek novi ako ih neprestano obogaćuju novi pogledi i dodiri.

Doista, koliko aktova toliko raznovrsnih položaja.

How should we approach the figures of Petar Hranuellii, how to perceive these female nudes in their individuality, conventionally called Venuses?

Except to conventionally circle around them, a movement that creates forms in a visual experience. We are apart from being just the observer also invited to turn them around on our palms and take their measure, nourishing their surface at the same time. With sensitive fingertips and warm palms we hug bodies that respond by adapting, moreover by suppleness. Skin tissue and stone necessitate in their interaction a special tactile experience. In this manner these archaic forms of human creativity remain unique and always new only if they are constantly enriched by new gazes and by new touching.

Bez ikakve shematičnosti i bez krute egzaktnosti, a samo s osjetilnom gipkošću skromnih plastika u kojima je pomirena suprotstavljenost elementarnog materijala i osmišljenost oblikovanja, Petar stvara tijela osobitih mjera i proporcija. Simetrija je tu izlišna, ali unatoč slobodnom rasporedu masa ili ponekoj snažnijoj torsiji, ova torza ipak ne prkose prirodi. Njihova lakoća volumena rezultat je naročita spoja organskih i ujedno apstraktnih formi. U formalnom pogledu te ženske korpuze možemo shvatiti kao sjecišta tokova, kao njihovo nabreklo čvoriste, odnosno kao ishodišnu točku daljnog razvijanja tih silnica.

Hranuellijeve Venere, te skulpture dlana (poneka i momačke podlaktice ili djevojačkog krila), vesele i pune snage, vedre poput jutarnjeg svjetla, životne su

And indeed, as many nudes – as many different positions. Without a scheme or rigid accuracy, only by a sensual flexibility of these humble plastics that render certain truce within a conflict between elementary material and meaningful formation, Petar builds sculptures of distinctive measures and proportions. Symmetry is excluded, but regardless the rather free configuration of the mass or a sporadic strong torsion, these torsos do not challenge nature. Their lightness in volume is the result of a special connection between organic and abstract forms. In a formal perspective though, these female bodies can be perceived as intersections of flows, or as their stout junction point – a starting point in an ulterior development of these forces.

Hranuell's Venuses – these sculptures that can fit into a palm (sometimes a masculine underarm or a



Bucka, 2017
kamen, 12 × 12 × 10 cm

Chubby Woman, 2017
stone, 12 × 12 × 10 cm

i bremenite – pružaju nam se privlačeći namjernika, otvaraju svoju intimu u snažnom plodonosnom ritmu. Ne preostaje nam nego popratiti, likovno pročitati, tu potpunu integraciju njihovih tijela u prostoru osvojenom rastom, stasom i dinamičkim okretom.

Oblik je svakako podčinjen materijalu (tek ponegde uočavamo suzdržano naneseni pigment) do stupnja da govorimo o prirodnosti oblika-oblutka; kao da ih je oformila abrazivnost prirodnih sila. Nešto izražajnija prisutnost djelovanja ruke nalazi se na jednoliko i oporo ornamentiranim površinama.

Stilizacijom statue poprimaju karakter simbola, kao da zadobivaju ponešto od božanskih prerogativa.

female lap) – joyfull and strong, clear as the morning light - are both perky and pregnant, they simply offer themselves to us by attracting a passerby and they open their intimacy in a strong, fructuous rhythm. On the other hand, we can only look at them, try to read art in the integration of their bodies in space concurred by stature, figure and a dynamic turn.

The form however remains liable to the material (we may notice cautiously applied pigment only in some places) all to the point when we can speak of the naturallity of the form-pebble as if it wasformed by abrasive natural forces. A more intensive presence of the artist's hand can be found only on the even and



Čuk, 2017
kamen, 51 × 24 × 23 cm

????, 2017
stone, 51 × 24 × 23 cm

Njihove tipske značajke neizbjegno ih povezuju s pretistorijskim Venerama, s magijskim figurama plodnosti „Sva je u jednoj loptastojoj okruglini“ – reči će pisac za Willendorfsku Veneru koja je svojom veličinom (11cm) i kompaktnošću drevna sestra malih Hranuellijevih Venera; tek su ove potonje usvojile i nesputani plesni pokret juvenilne napetosti.

Nikola Albaneže
Galerija Arho, Zagreb, 1.12.2005.

roughly ornamented surfaces.

By stylizing, the statues gain a symbolic character, as if they are given somewhat of a divine prerogative. Their specific marks connect them inevitably with prehistoric Venus, with this magic figures of fertility. “She is compleatally put into a ball-like speher” – said a writer about the Willendorf Venus, in her size (11cm) and compactness she is an ancient iconic sister of the Hranuelli’s Venuses. However only the later ones managed to adopt the uninhibited dance steps of juvenile tensity.

Nikola Albaneze,
Gallery Arho, Zagreb 1st Dec 2005



Majka Rusija 2, 2017
bauxite, $19 \times 20 \times 8\text{cm}$

Mother Russia 2, 2017
bauxite, $19 \times 20 \times 8\text{cm}$



Lički vjetar, 2017
lički kamen, visina: 79 cm

Wind from Lika, 2017
stone from Lika, height: 79 cm



Bludnica, 2017
lički kamen, 43 × 31 × 13 cm

Harlot, 2017
stone from Lika, 43 × 31 × 13 cm



Andjeo, 2017
boksit, 33,5 × 24,5 × 15,5 cm

Angel, 2017
bauksite, 33,5 × 24,5 × 15,5 cm



Dolazim, 2017
granit, 28 × 25 × 8 cm

I'm Coming, 2017
granite, 28 × 25 × 8 cm



Andjeo, 2017
mramor, 36 × 18 × 10 cm

Angel, 2017
marble, 36 × 18 × 10 cm



Europa, 2017
bauxit, 29,5 × 23,7 × 14,8 cm

Europe, 2017
bauxite, 29,5 × 23,7 × 14,8 cm



Igra, 2017
boksit-lički kamen, 16 × 17 × 9 cm

Dance, 2017
bauxite-stone from Lika, 16 × 17 × 9 cm



Petar Hranueli

Petar Hranueli je rođen u Supetru 27.12.1975. a do 1994. godine živi u Postirama na otoku Braču. Izlaže od 1994. godine na 43 samostalnih i 85 skupnih izložbi u zemlji i inozemstvu. Dobitnik je nekoliko nagrada i priznanja. O njegovom umjetničkom radu pisali su istaknuti likovni kritičari: Nikola Albanež, Nikolina Mahović, Stanko Špoljarić, Rašeljka Bilić, Romina Peritz, Davorin Vujičić, Draženka Jalšić Ernečić, Snježana Kauzlarić, Romana Tekić, Kristina Tamara Franić... Djela mu se nalaze u javnim i privatnim zbirkama (Hrvatska, Slovenija, Njemačka, Nizozemska, Italija, Austrija, Srbija, Turska, Engleska, Španjolska, Kalifornija, Čile...) Član je HDLU-a od 2006. godine. Živi i stvara u Zagrebu i Rasoji.

Petar Hranueli

Petar Hranueli was born in Supetar (Brač) on 27 December 1975 and up to 1994 he lived in Postira on the island of Brač, (Croatia). He has been exhibiting since 1994 and had 43 solo shows and took part in 85 group exhibitions at home and abroad. He is the recipient of several awards and accolades. Prominent art critics have written on his work: Nikola Albanež, Nikolina Mahović, Stanko Špoljarić, Rašeljka Bilić, Romina Peritz, Davorin Vujičić, Draženka Jalšić Ernečić, Snježana Kauzlarić, Romana Tekić, Kristina tamara Franić... His artwork is housed in public and private collections (Croatia, Slovenia, Germany, Italy, Austria, Serbia, Turkey, England, Spain, California, Chile...) He has been a member of Croatian Association of Artists since 2006. He lives and works in Zagreb and Rasoja, Croatia.



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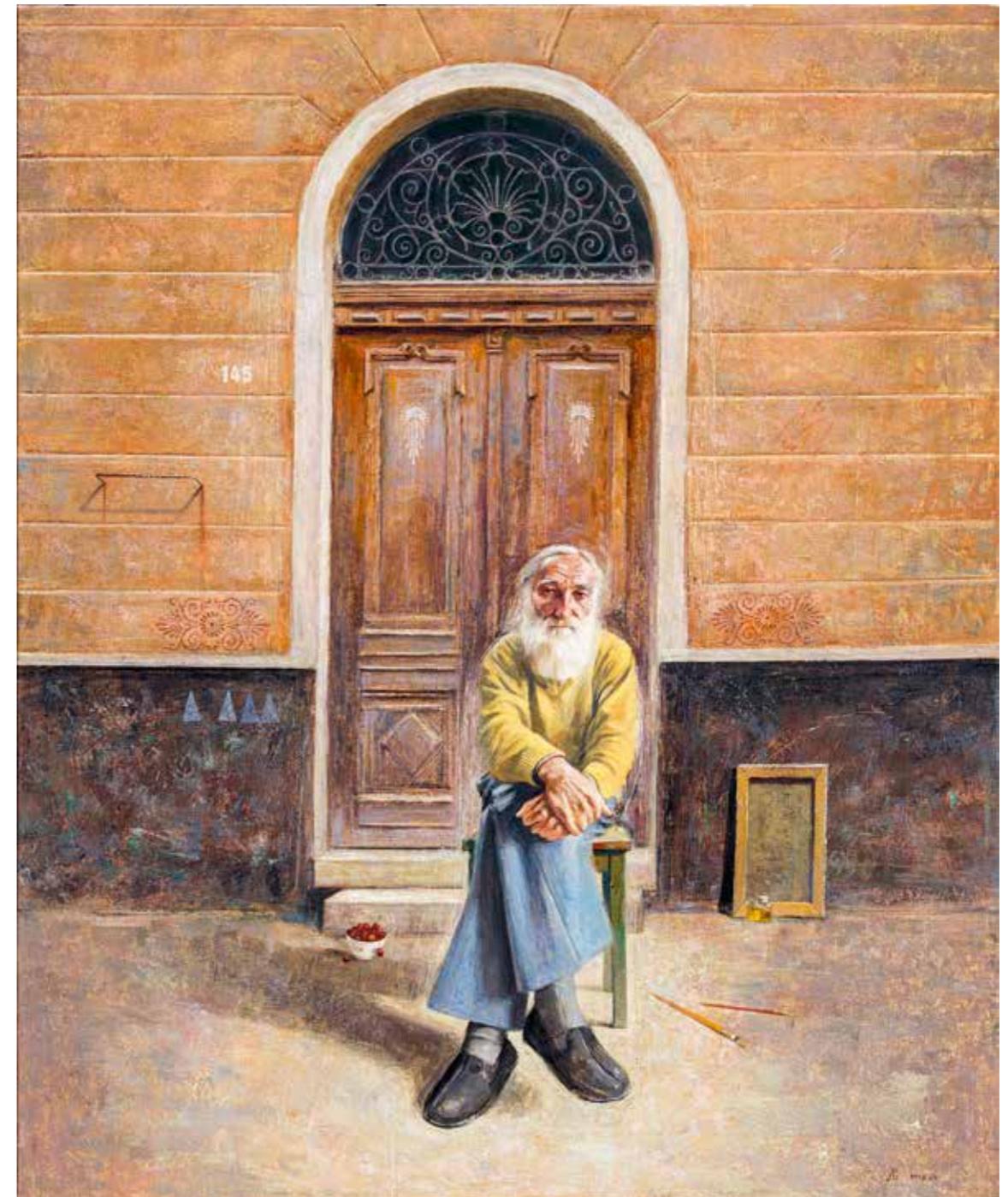
Šumadinka, 2017
mraramor

Woman from Šumadija, 2017
stone

VASILIJE DOLOVAČKI

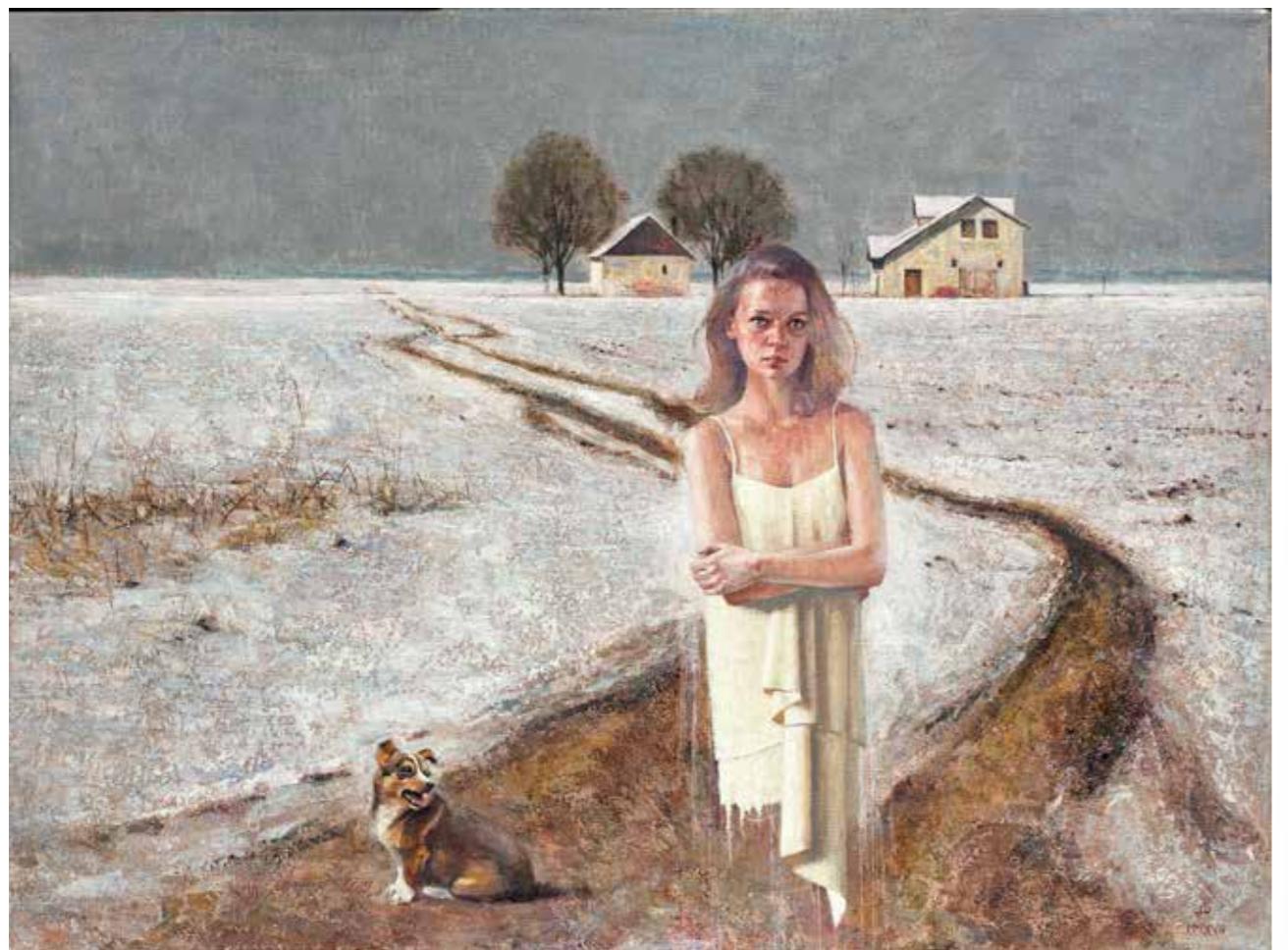
Kult lepote i svečane ozarenosti prizora

Cult of Beauty and Festive Luminosity of the Image



Stari slikar, 2017
ulje na platnu, 100 × 81 cm

Old Painter, 2017
oil on canvas, 100 × 81 cm



Iz riznice sećanja, 2017
ulje na platnu, 45 × 60 cm

From the Treasury of Remembrance, 2017
oil on canvas, 45 × 60 cm



Alhemičar, 2016
ulje na platnu, 55 × 90 cm

Alchemist, 2016
oil on canvas, 55 × 90 cm

Pesnik Anri Mišo govorio je da postoje oni najredi umetnici koji su kadri da iz sebe iznudre svilu. Takav umetnik kod koga sve preosvěštava duh finesse i ističanosti, je Vasa Dolovački. On nikako nije umetnik avangardističkih pobuda, niti je po svaku cenu inovator koji će da menja tokove savremene srpske umetnosti. Uvek daleko od izlišnog eksperimentisanja i pozicije avangardizma, ovaj umetnik je volterovski posvećeno obrađivao svoj vlastiti vrt. Spojivši i izmirivši u sebi slikara i lirskog pesnika, ovaj tihi, omiljeni, blagorodni čovek je naprsto poput onog legendarnog kralja Mida, koji dodirom četkice sve čega se dotakne pretvara u zlato.

Ako se ne varam, Šejmas Hini rekao je jednom prilikom (navodim po sećanju) da je misija pesnika i umetnika danas, da lepotu održe život. Na žalost, beznađe i nemoć postali su na ovim našim prostorima psihološki problem koji se idealizuje, što je odvratno. A

The poet Henri Michaux said that the rarest kind of artists were the ones who were able to engender silk. Vasa Dolovački is such an artist imbued with the spirit of finesse and refinement. He is certainly not an avant-garde artist nor the one who wants to be an innovator who will change the flow of Serbian art. Always far away from vain experimentation and the avant-garde position, this artist cultivated his own garden with Voltairan commitment. This quiet, well loved, noble man reconciled and integrated the painter and lyrical poet within himself and like the legendary King Midas turns everything he touches with his paintbrush into gold.

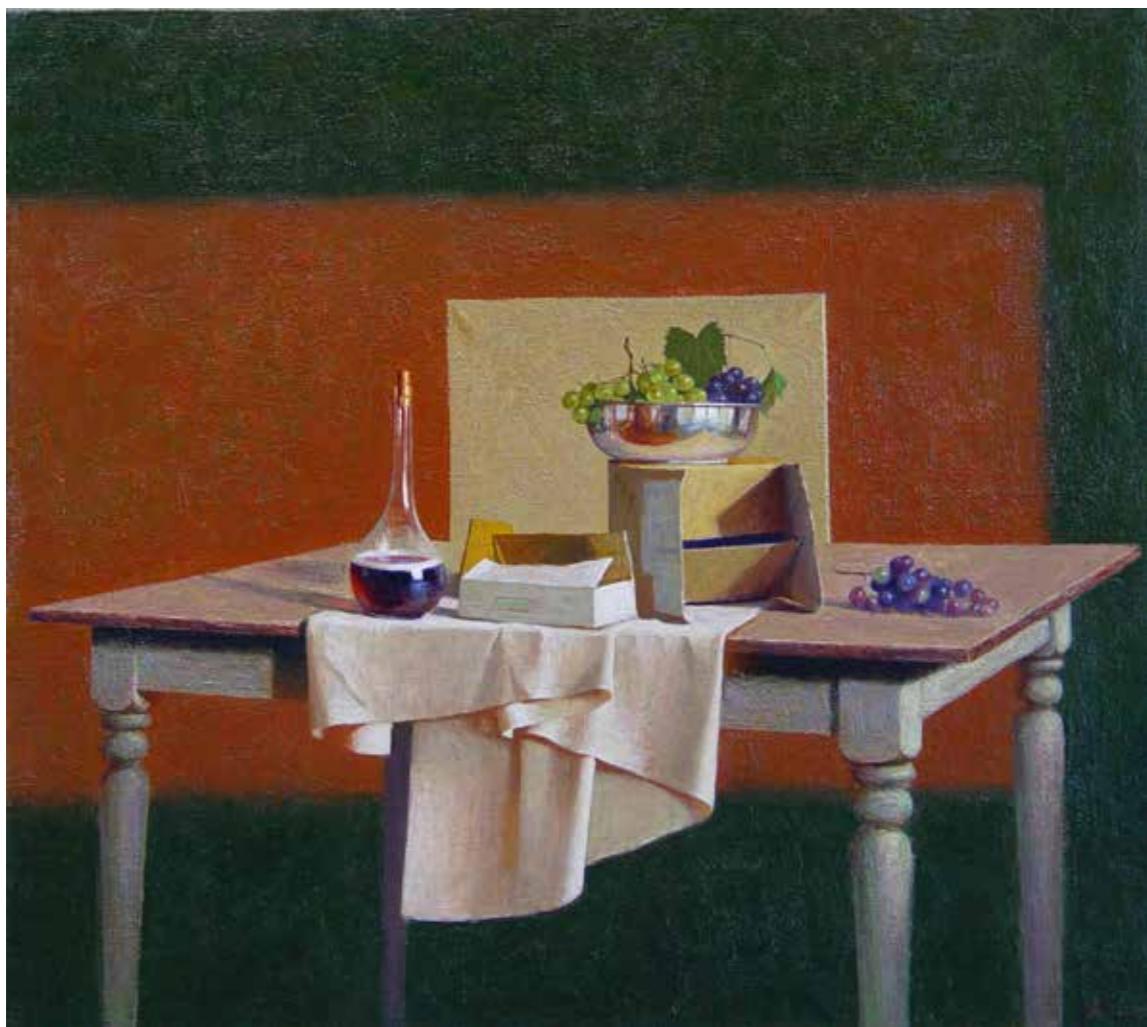
If I remember well, Seamus Heaney once said (I quote from recollection) that the mission of the poet today is to keep beauty alive. Unfortunately, despair and a feeling of helplessness have become a psychological issue in our country that is idealized, which is loathsome. Hope is what brings us back to the

ono što nas vraća samom jezgru našeg bića jeste nada, a ne beznađe. Ono što nas vraća nama samima (a to nas uči i celokupna drevna metafizika) mora ipak da proistekne iz velike činjenice afirmacije, a ne iz negacije sveta. Vasa Dolovački je pobožno okrenut lepoti solarnog, jednom svetu koji živi u harmoniji sa samim sobom. On ne istražuje preduboko u tmini, u traumatskom mraku sveta, već, krećući se u pravcu poetiziranog realizma i obnove tradicionalnih vrednosti slike, gradi svoj svet od „svetlosti dana“. Razornom nemiru današnjice u kojoj, jezikom Jejtsove poezije „stvari se ruše, centar ne drži više, anarhija je provalila svetom“, ovaj umetnik suprotstavio je prisnost i toplinu svojih mrtvih priroda i figuralnih kompozicija. On je na svojim slikama prosvetlio suštinski smisao lepog, skladnog, harmoničnog.

Čitav svoj opus Vasa Dolovački je izgradio na veličanju kulta lepote i svečane ozarenosti prizora. U jednom podemonjenom svetu u kome živimo, ovaj alhe-

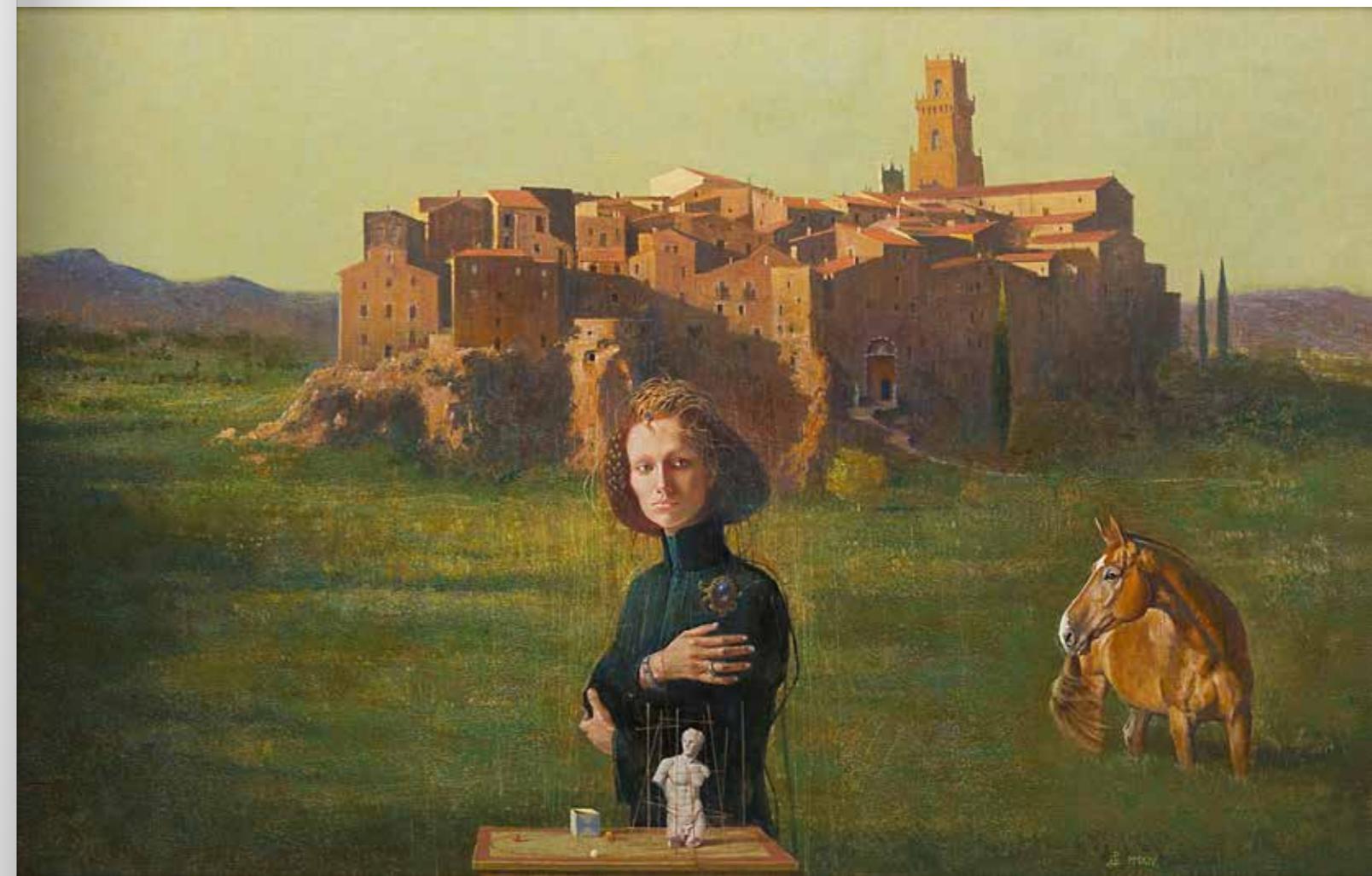
essence of our being not despair. This return to oneself (that is what all of ancient metaphysics teaches us) must be the result of an affirmation and not a negation of the world. Vasa Dolovački is devoutly committed towards the beauty of the solar, a world living in harmony with itself. He does not explore the deep darkness, the traumatic darkness of the world but he follows the path of poeticized realism and the revival of the traditional values of the picture, constructing his own world out of the “brightness of the day”. This artist confronts the destructive anxiety of today’s world where in the words of Yeats’ poetry “Things fall apart; the center cannot hold; mere anarchy is loosed upon the world” with the intimacy and warmth of his still lifes and figurative compositions. He illuminated the kernel essence of the beautiful, the balanced and the harmonious.

Vasa Dolovački built his whole oeuvre on glorifying the cult of beauty and the festive luminosity



Grozde i vino, 2013
ulje na platnu, 45 × 50 cm

Grapes and Vine, 2013
oil on canvas, 45 × 50



Sibila maloga grada, 2014
ulje na platnu, 65 × 100 cm

Sibyl of a Small Town, 2014
oil on canvas, 65 × 100 cm

mičar lepog i pobornik prijatne, vedre palete i slikarske lepote kao takve nas kroz čedno gledanje i celosnovideće vraća na misao o životnoj radosti, vedrom orfizmu i sublimiranom miru. On je na svojim slikama prosvetlio suštinski smisao lepog, smatrajući svojom misijom da širi jevandjele lepote i jedne vedre pobožnosti. Vasa romantičarska emotivnost ne poznaje htonično i demonsko. Njegovo slikarstvo ima svoje prastaro rodoslovje u uzvišenosti prerafaelitskih tema, pastirskoj poeziji i antičkim mitovima. Da je živeo u XIX veku, ovaj umetnik bi zasigurno bio član prerafaelitskog bratstva. Sledеći svoj unutrašnji romantizam, on nam iznova otkriva svoju arkadiju u skromnoj i nemetljivoj lepoti vojvođanskog pejzaža, lepoti koja je ovde zaustavljena čarolijom poezije. Kao i oni drevni, pastirski pesnici, i Dolovački je zaokupljen ljupkom prirodom. Stoga on na svojim platnima razvija raznolike oblike lo-

of the image. Our world is full of demons and this alchemist of the beautiful and advocate of the pleasing joyful palette and painterly beauty takes us back, with chaste viewing and dreams, to the essence of the joy of life, bright orphism and sublime peace. He illuminated the essential sense of the beautiful in his paintings, considering it his mission to spread the gospel of beauty and joyful devotion. Vasa's romantic emotions are not familiar with the chthonic and demonic. His painting has its ancient genealogy in the sublime Pre-Raphaelite themes, shepherd poetry and ancient myths. If he had lived in the 19 century, he would have been a member of the Pre-Raphaelite Brotherhood. Following his innate romanticism, he reveals anew his own arcadia in the modest and unobtrusive beauty of the Vojvodina landscape, a beauty here fixed by the magic of poetry. As were the ancient pastoral poets, Dolovački is also

cus amoenus, mesta sreće i uživanja, ljupkih mesta zemaljskog raja. Dolovački predočava nešto od atmosfere blagdanskog prepodneva, ili ugođaja božićnjeg jutra. Nešto od topline mirnog života i našeg tihog prisustva u njemu. Otkriva nam jedan ozaren svet, prisni i topli intimitet koji postaje blagonaklon i naš. On ne sentimentalizuje u stilu nostalgičnih naracija, već zajedno sa posmatračem osetljivog duhovnog i duševnog sastava uspeva da svojim lirsко meditativnim isповестима sačuva onu očaranost pred očvidnošću da je život ipak čudesan i da u njegovoj svečanosti i mi učestvujemo. Daleko od buke i besa vremena, ovaj umetnik predočava jedan svet usredotočen na sebe, otkrivajući nam lepotu prizora koji za svoje postojanje imaju da zahvale samom tvorcu.

Dragan Jovanović Danilov

preoccupied by the loveliness of nature. Hence, he depicts a variety of locus amoenus in his paintings, places of happiness and pleasure, beautiful places of heaven on earth. Dolovački depicts something of a pleasant festive atmosphere of a Christmas morning. Something linked to the cosines of a peaceful life and our quiet existence in it. He revels an luminous world, a warm intimacy that is transposed to the viewer. He is not sentimental in the style of nostalgic narrations but together with the viewer who is spiritually sensitive he manages with his lyrical meditative confessions to retain the fascination that life is miraculous and that we too take part in its festivity. Far from the sound an fury of our time, this artist presents a world focused on itself, reveling the beauty of the images that exist thanks to the artist.

Dragan Jovanović Danilov



Čarolija veta, 2014
ulje na platnu, 130 × 97 cm

Magic of the Wind, 2014
oil on canvas, 130 × 97 cm



Tragovi sna u svitanja, 2015
ulje na platnu, 100 × 81 cm

Trails of Dreams at Dawn, 2015
oil on canvas, 100 × 81 cm



Za Elizu, 2015
ulje na platnu, 100 × 80 cm

For Eliza, 2015
oil on canvas, 100 × 80 cm



Popodne u Alkanu, 2017
ulje na platnu, 80 × 65 cm

An Evening in Alcan, 2017
oil on canvas, 80 × 65 cm



Trofejni predeo, 2016
ulje na platnu, 70 × 250 cm | Trophy Landscape, 2016
oil on canvas, 70 × 250 cm



Čaj u predvečerje, 2011
ulje na platnu, 50 × 70 cm | Evening Tea, 2011
oil on canvas, 50 × 70 cm



Tamo gde počinje stvarnost, 2016
ulje na platnu, 97 × 130 cm | Where Reality Begins, 2016
oil on canvas, 97 × 130 cm



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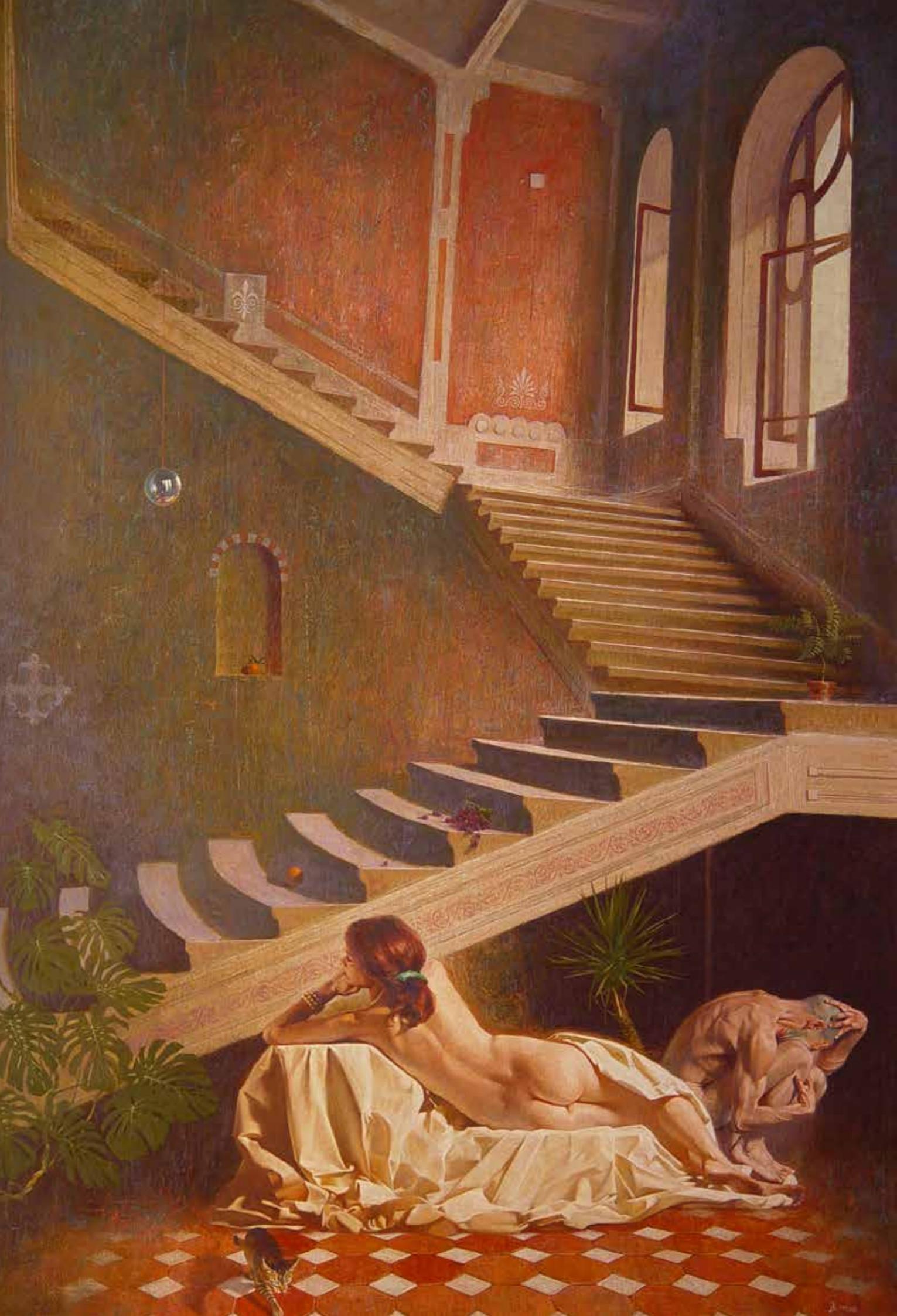
Ostrvo, 2015
ulje na platnu, 75 × 65 cm

Island, 2015
oil on canvas, 75 × 65 cm

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Dalila, 2013
ulje na platnu, 160 × 110 cm

Delilah, 2013
oil on canvas, 160 × 110 cm





Vasilije Dolovački

1960 – Vasilije Dolovački rođen je 22. aprila u Bavaništu, opština Kovin.

1984 – Diplomirao na fakultetu Likovnih Umetnosti u Beogradu u klasi prof. Zorana Petrovića.

1989 – Diplomira na postdiplomskim studijama na akademiji u Beogradu u klasi prof. Mirjane Mihač.

1992 – Postaje član ULUS-a.

Redovan profesor slikarstva na Akademiji klasičnog slikarstva, Univerziteta EDUCONS u Sremskoj Kamenici. Samostalno izlagao vise od 50 puta u zemlji i inostranstvu. Učesnik je mnogih kolonija, grupnih, aukcijskih i humanitarnih izložbi.

2010 – Objavljena je monografija radova nastalih u periodu 1980 – 2010. godine, tvrdog poveza sa omotom na 220 stranica velikog formata sa tekstom književnika, istoričara umetnosti i likovnog kritičara Dragana Jovanovića Danilova.

Nagrade:

1982 – Nagrada Ljubice Sokić za slike malog formata
1982 – I nagrada Južnobanatskog Likovnog Salona

1983 – Nagrada Petra Lubarde za crtež na temu životinje

1983 – Nagrada za najboljeg studenta Akademije Likovnih umetnosti

1984 – Nagrada Petra Lubarde za crtež na temu životinje

1984 – I Nagrada Nikole Graovca za slikarstvo

1988 – Velika nagrada Petra Lubarde za slikarstvo
Više puta nagradjivan na likovnim salonima u Kovinu i Pančevu

2011 – Prvo bijenale likovnih umetnosti u Kovinu – Nagrada za slikarstvo

2015 – Nagrada na 15. Bijenalni *U svetlosti Milene Požarevac*

Kontakt:

tel: 063-1160-603

adresa: Ul. Banatska br. 104. Bavanište

e-mail: vasadolovacki@gmail.com

www.vasilijedolovacki.com

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Plavi prostor, 2011
ulje na platnu, 70 x 50 cm

Blue Space, 2011
oil on canvas, 70 x 50 cm

Vasilije Dolovački

1960 – Vasilije Dolovački was born on 22 April in Bavanište, municipality of Kovin, Vojvodina, Serbia

1984 – Graduated from the Faculty of Fine Arts, University of Belgrade, class of Prof. Zoran Popović

1989 – Completed his post-graduate studies at the Academy in Belgrade, class of Prof. Mirijana Mihač

1992 – Becomes a member of ULUS (Association of Fine Artists of Serbia)

Full Professor of painting at the Academy of Classical Painting, University Educons in Sremska Mitrovica, Serbia. Had more than 50 solo shows at home and abroad. Took part in many art colonies, numerous group exhibitions, auctions and charity exhibitions.

2010 – A monograph on his works spanning from 1980–2010 was published in hard cover edition, 220 pages of large format with the text written by Dragan Jovanović Danilov writer, art historian and art critic.

Awards:

1982 – Ljubica Sokić Award for small format painting

1982 – First Prize of the South Banat Fine Art Salon
1983 – Petar Lubarda Award for a drawing depicting animals

1984 – First Prize for Painting from the Nikola Graovac Fund

1988 – Petar Lubarda Grand Prix Award for Painting
Has been awarded several times at the Fine Arts Salons in Kovin and Pančevu, Serbia

2011 – First Biennial of fine Arts in Kovin – Award for painting

2015 – Award of the 15th Biennial *In the Light Of Milena*, Požarevac, Serbia

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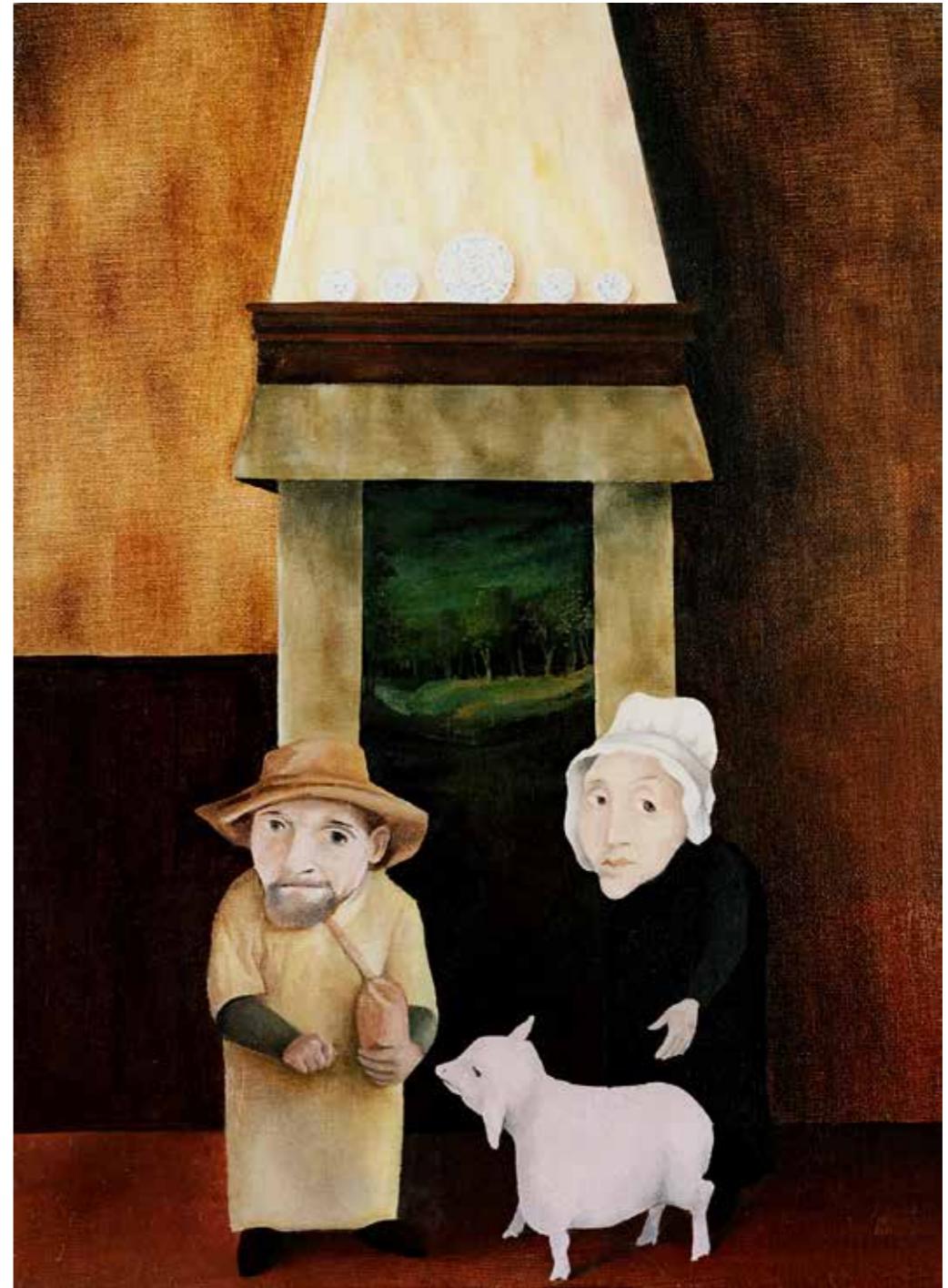
e-mail: vasadolovacki@gmail.com

www.vasilijedolovacki.com

SLAVKO KRUNIĆ

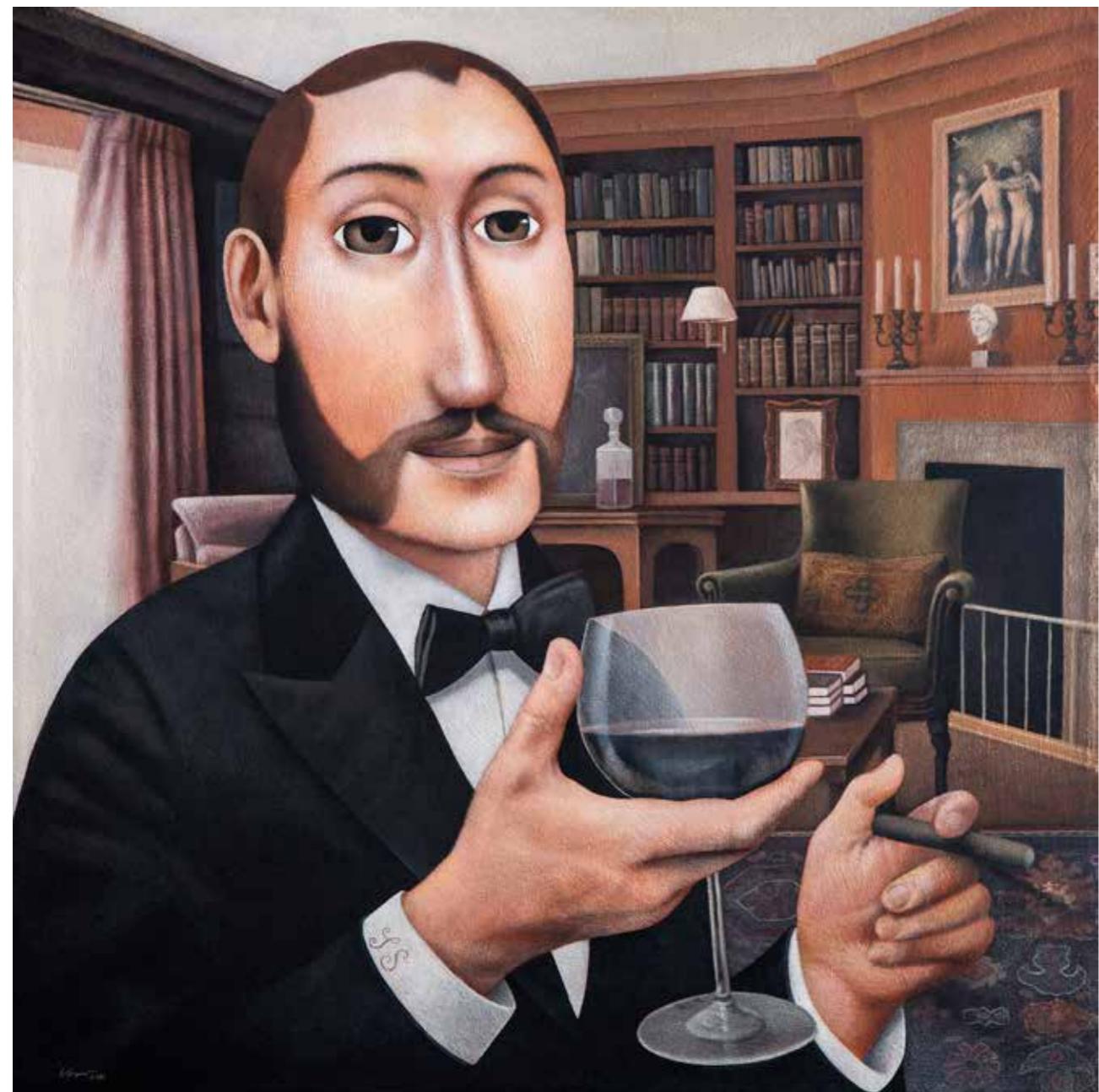
O začudnim portretima Slavka Krunića

On the Astounding Portraits of Slavko Krunić



Bajka o snezani, 2000
ulje na platnu, 35 x 25 cm

A Fairytale about Snow White, 2000
oil on canvas, 35 x 25 cm



Hedonista, 2016
ulje na platnu, 60 × 60cm

Hedonist, 2016
oil on canvas, 60 × 60cm

Slikarstvo Slavka Krunića pred fatalnim izazovima ak-tuelnog doba pokazuje sabranost i uzvišenost u prik-a-zivanja međuljudskih odnosa. Ovaj umetnik nastoji da autentičnim slikarskim postupkom izgradi, dosegne i pokaže suštinsku univerzalnost sveta i umetnosti. Otu-da ta dostojanstvena estetičnost njegovih prizora kojom posmatrača uverava u zasebnost slike-bića u kojem po-jam lepog nema tek „fasadni“ ili „lokalni“ pikturnalni karakter, nego je utkan u profilosirane umetničke poruke, što dozvoljava razmišljanja o vitgenštajnovskoj

The art of Slavko Krunić, confronted with the fatal challenges of current times, presents interpersonal relations with aplomb and majesty. The artist endeavours to use an authentic painting process to build, reach and show the essential universality of the world and of art. This leads to the dignified aestheticism of his scenes, convincing the observer of the particularity of the painting-being, where the idea of beauty is not limited merely to a “façade” or “local” pictorial character, instead it is weaved into



Francuska soberica, 2014
ulje na platnu, 190 × 160 cm

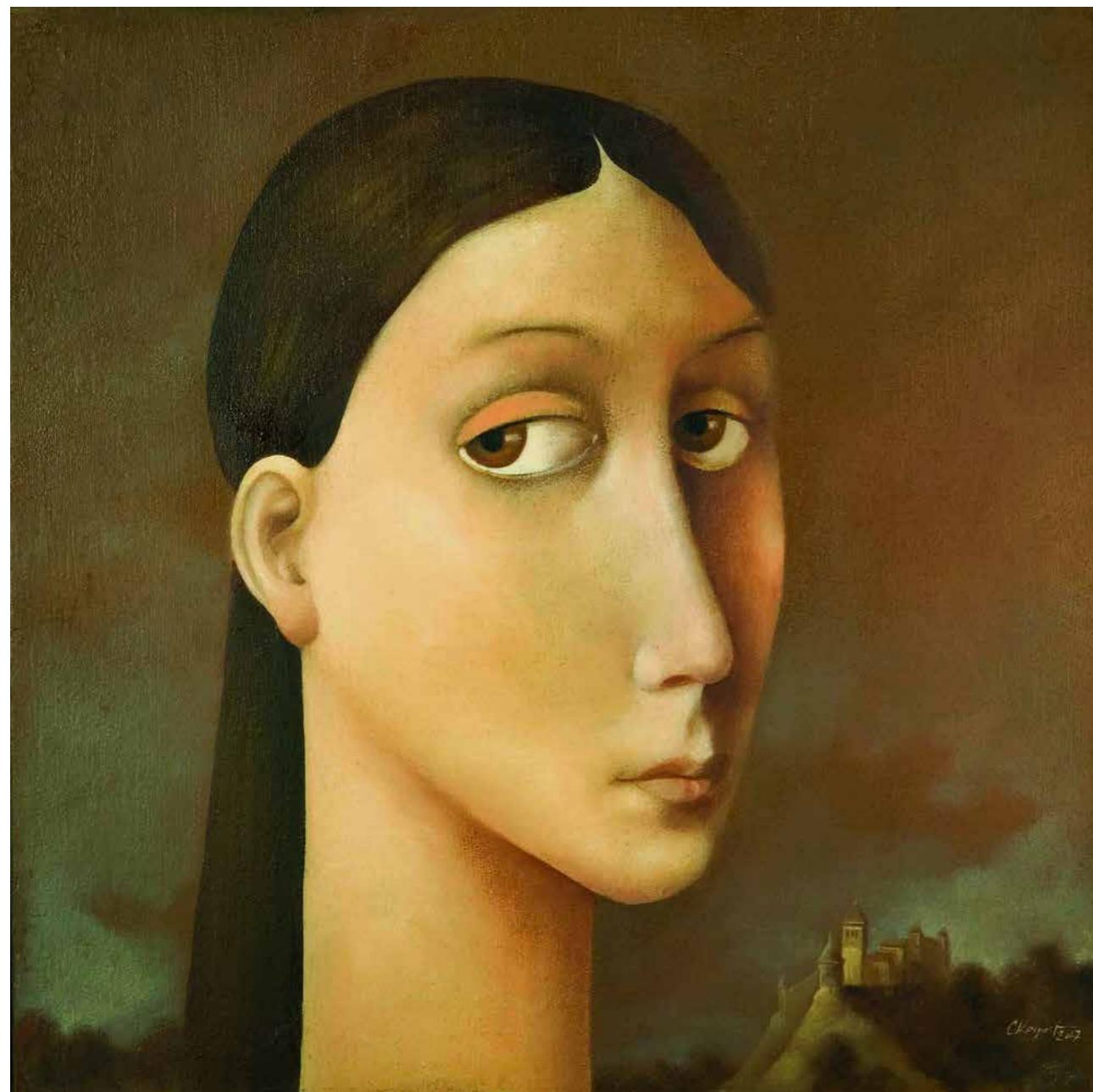
French Maid, 2014
oil on canvas, 190 × 160 cm

preobrazbi estetskog - u etičko.

Jedna od najznačajnijih odlika ove umetnosti sa-držana je u činjenici da je definisana odista preciznom likovnom mišlju. Slikom dominira utisak uverljivog realizma, čitkosti, razložnosti i nadasve preciznosti realističke interpretacije stvarnosti. Uz to, posebno je sugestivna vizuelno-pikturalna definicija čoveka-sim-bola. Takav metaforički sadržaj iskazan jasnim i su-verenim oblikovanjem svakog portreta i figure, nabi-jen je brojnim metaforičkim, poetskim i filozofskim

the philosophised artistic messages, allowing for contemplation of the Wittgensteinian transformation of the aesthetical – into the ethical.

One of the key properties of this art is contained in the fact that it is defined by truly precise fine-art thought. The painting is dominated by the impression of convincing realism, legibility, reasonable nature, and over all the precision of a realistic interpretation of reality. Additionally, the visual-pictorial definition of the man-symbol is particularly suggestive. This

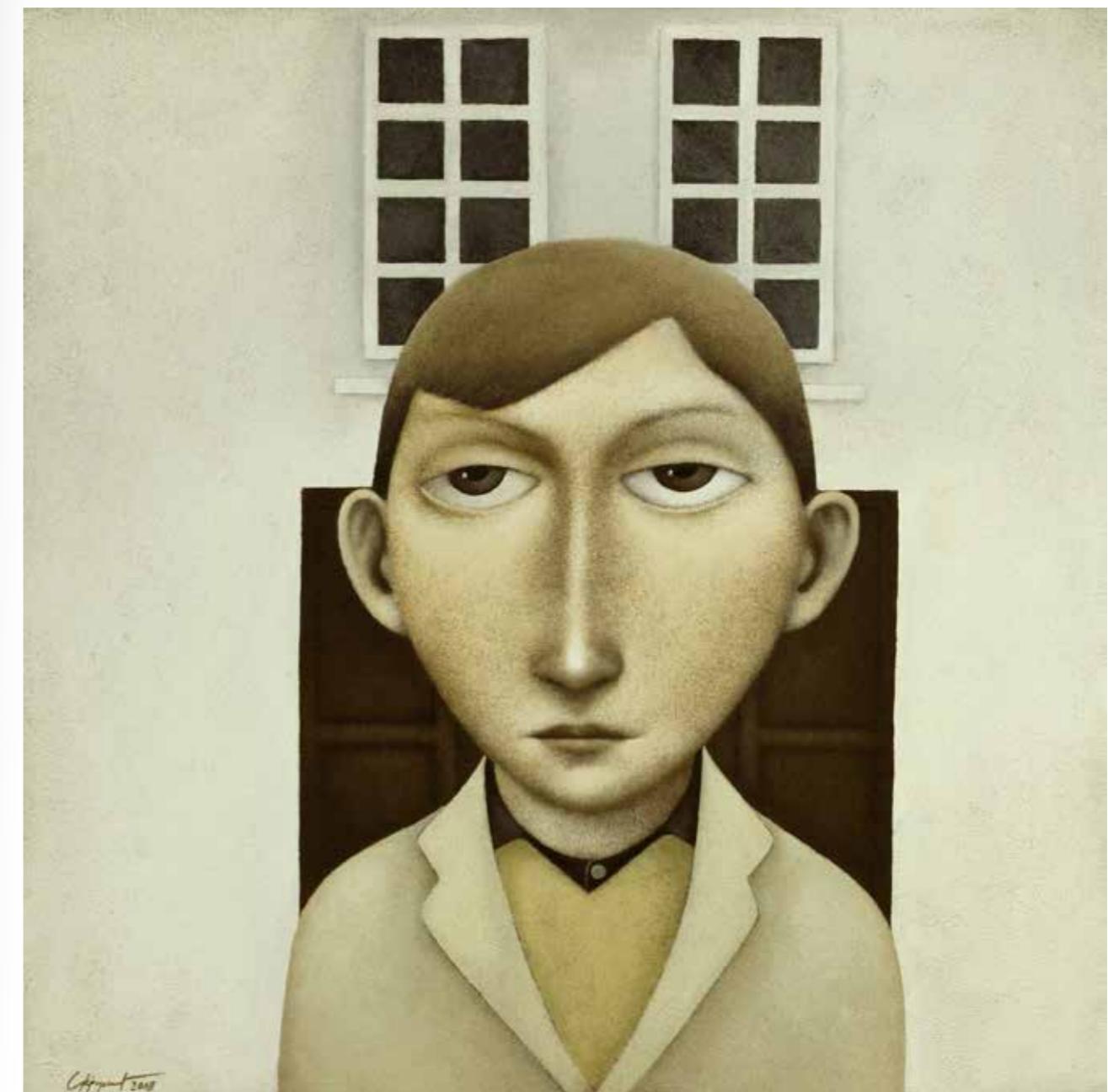


Vratarka u odsustvu, 2007
ulje na platnu, 50 × 50 cm

Doorwoman in Absence, 2007
oil on canvas, 50 × 50 cm

značenjima. Uz to, svim svojim naslikanim ličnostima umetnik je jasnim slikarskim načinom odredio individualni karakter. Neki od njih se čak mogu prihvati kao svojevrsni „obrasci“ predstave određenih ljudskih stanja i raspoloženja. Povodom ovih portreta, veoma često se pisalo i govorilo o njihovoј pitomosti i blagosti. No, blogo karikaturalan izgled i karakter tih blaženih ljudi čistih pogleda, podstiče i raspravu o drugaćijim, kompleksnijim i kritičkijim promišljanjima sveta. Sam

metaphorical content, expressed through the clear and sovereign shaping of each portrait and figure, is charged with a plethora of poetic and philosophical meanings. Furthermore, the artist used clear painting methods to establish an individual character for all his painted personalities. Some of them can even be accepted as a type of “template” for the presentation of certain human states and moods. There was a lot of writing and talk of the docility and tenderness of these



Ponavljač, 2008
ulje na platnu, 50 × 50 cm

Repeater, 2008
oil on canvas, 50 × 50 cm

umetnik se, čini se, ponajviše bavi slikom kao „svedočanstvom ikona tragikomike“, kako glasi podnaslov jedne njegove neobične monografije. Krunićev slikarstvo je blisko strategiji satire, što je čak sam umetnik na specifičan način, potvrdio naslovljavajući jednu svoju knjigu Satirikone – terminom koji je nastao spajanjem reči satira i ikone.

Sava Stepanov



portraits. However, the slightly caricatured appearance and character of these blissful clear-eyed people also leads to a discussion about different, more complex and critical analyses of the world.

Sava Stepanov



Hipotekarka, 2009
ulje na platnu, 70 × 50cm

Woman Mortgage Lender, 2009
oil on canvas, 70 × 50cm

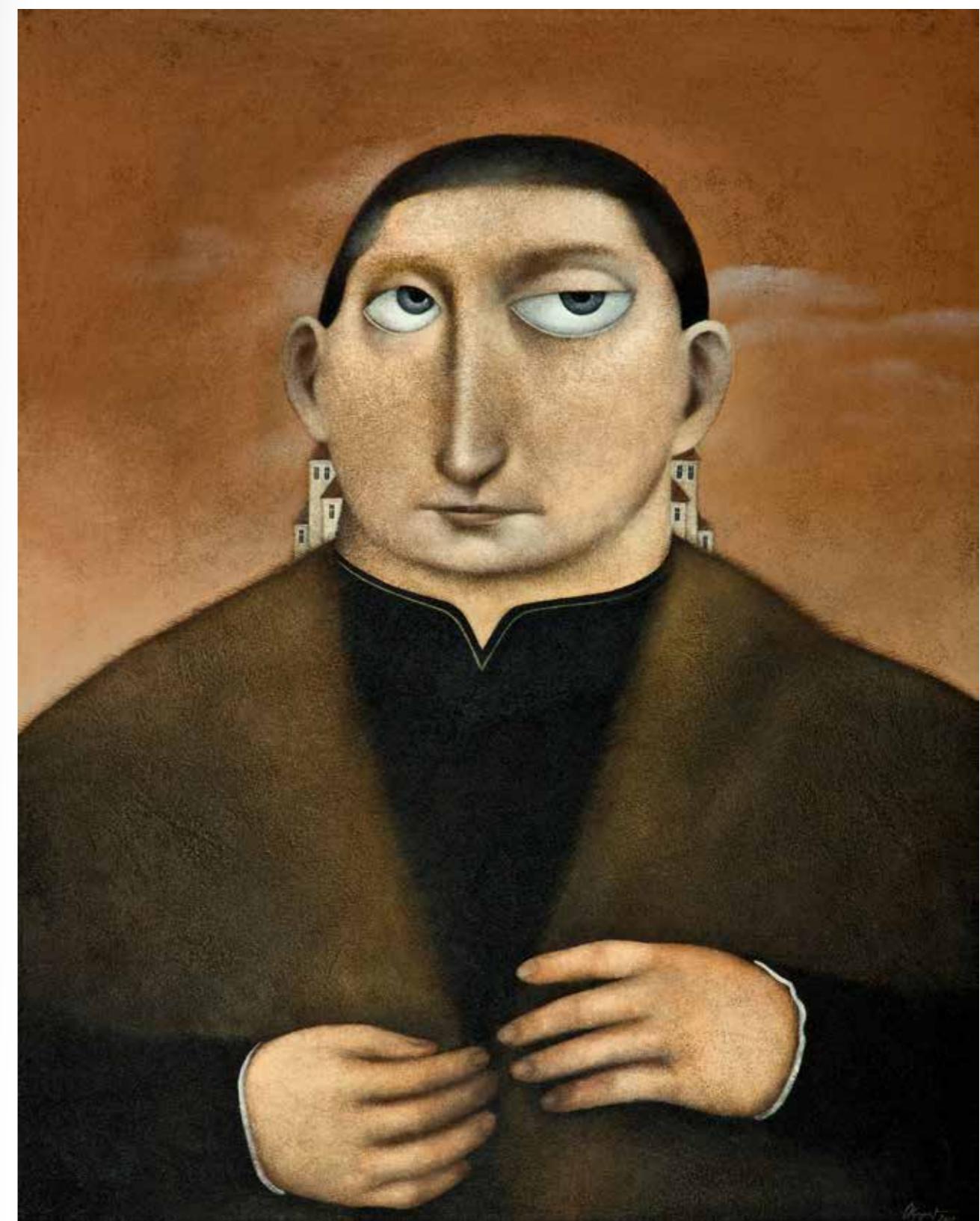


Viteski ko-kodeks, 2012
ulje na platnu, 70 × 50 cm

Knightly Co-Codex, 2012
oil on canvas, 70 × 50 cm



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Endorfina i Serotonin, 2016
grafit na papiru, 60 × 50 cm

Endorphin and Serotonin, 2016
graphite on paper, 60 × 50 cm

Slavko Krunic

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Balanser (Bruno), 2008
ulje na platnu, 80 × 60 cm

Balancer (Bruno), 2008
oil on canvas, 80 × 60 cm

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Venera podvodnica, 2013
ulje na platnu, 160 × 110 cm

Venus the Procurer, 2013
oil on canvas, 160 × 110 cm



Magna Mater, 2012
ulje na platnu, 130 × 100 cm

Magna Mater, 2012
oil on canvas, 130 × 100 cm



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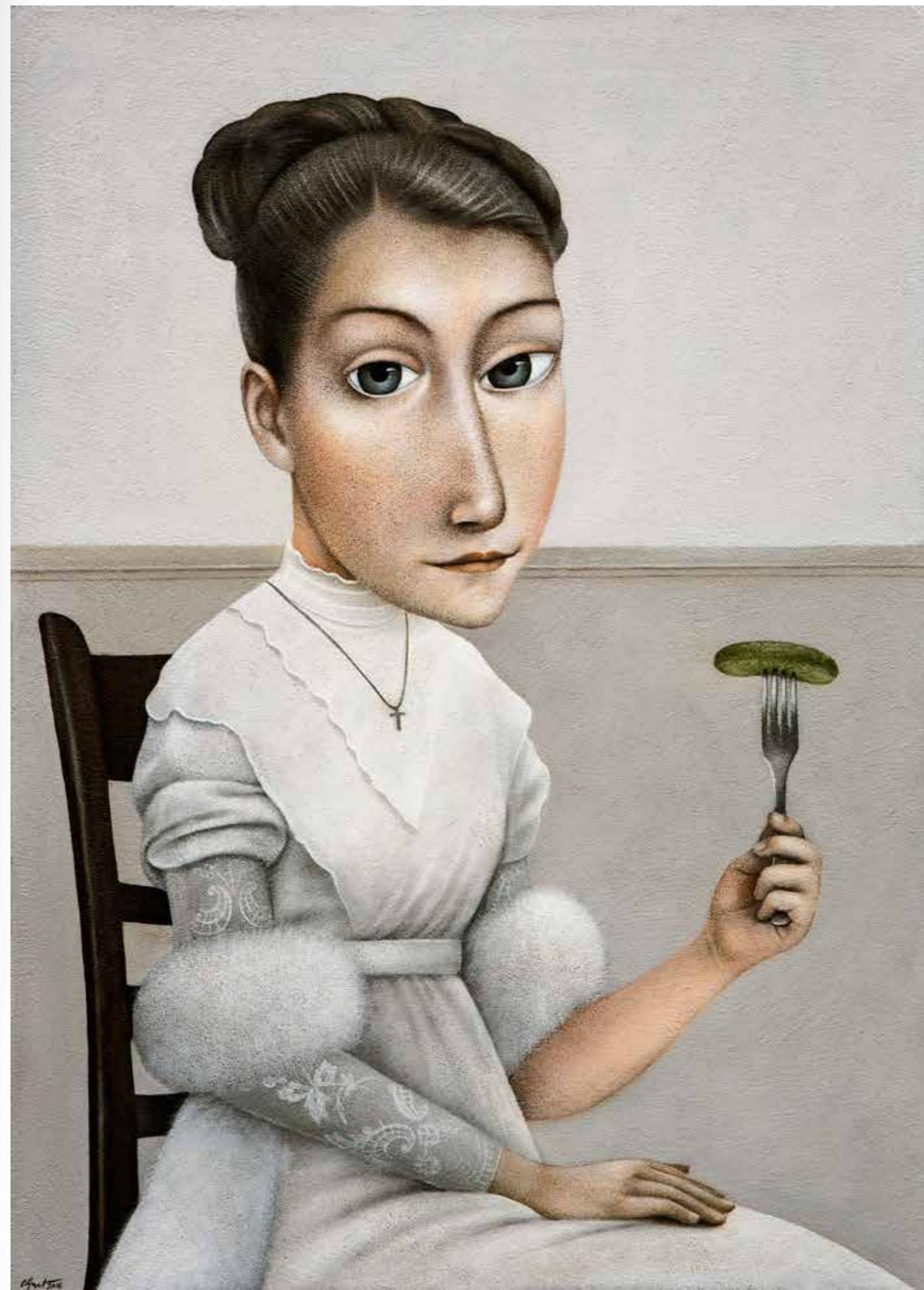
Markiz gde sad, 2010
ulje na platnu, 50 × 40 cm

Marquis Where Now, 2010
oil on canvas, 50 × 40 cm

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Usedelica, 2016
ulje na platnu, 70 × 50 cm

Spinster, 2016
oil on canvas, 70 × 50 cm





Gospodjica Proleće, 2011
ulje na platnu, 70 × 50 cm

Damsel Spring, 2011
oil on canvas, 70 × 50 cm

Slavko Krunić

Kada je rođen 1974. godine, Slavko Krunić, potonji slikar, ugledao je grad Beograd. U sudbonosnom času, upisao je slikarstvo, izučavajući ga potom u klasi profesora Radomira Reljića na Fakultetu likovnih umetnosti u Beogradu. Magistrirao je u klasi profesorke Andelke Bojović. Od 2000. godine, član je ULUS-a, a od 2011. ULUPUDS-a. Izlagao je na trideset samostalnih i više grupnih izložbi u zemlji i inostranstvu. Slike Slavka Krunića dospele su do javnih i privatnih zbirki, odnosno kolezionara sa najneočekivanim strana sveta. Njegove ilustracije takođe su našle put do brojnih knjiga i časopisa. Plašt dugo snivanog sna Slavka Krunića predstavlja je početak saradnje sa Politikinim Zabavnikom. Moglo bi se reći da od tog vremena slikar ne prestaje da sanja, jer se noćobdija sa perom, knjizevnica Mirjana Ognjanović brine da za Slavka Krunića uvek ima spremnu uspavanku.

Za svoje slikarstvo nagrađen je Gran prijem Milene Pavlović Barilli, Velikom nagradom Ex Tempore – Piran, i Palm art počasnom nagradom. Dobitnik je nagrade za ilustraciju na Novosadskom sajmu knjiga. Živi i radi u Beogradu i Novom Sadu.

www.slavkokrunic.net

Slavko Krunić

At the time of his birth in 1974, Slavko Krunić, a painter to be, set his eyes on Belgrade. At a fateful moment, he decided to study Painting at the Belgrade Faculty of Fine Arts, where he got his Master's degree. In 2000, he became a member of Association of Serbian Artists.

He has exhibited his paintings at numerous group and over thirty individual exhibitions in the country and abroad. The paintings of Slavko Krunić have found their way to the public and private collections of art collectors throughout the world. His illustrations have also found their place in a great number of books and magazines. He published his own book "Satirikone" in 2010, with French writer Elodie Pinel. The cooperation with the weekly magazine Politikin Zabavnik represents the crown of a long-dreamt dream of Slavko Krunić. Together with the writer Mirjana Ognjanović, he published two books, "Mausoleum" and "Insomnia for two". Slavko has won international painting and illustration prizes: 2016. Major purchase prize Ex Tempore, Piran, Slovenia 2015. Purchase prize Ex Tempore, Piran, Slovenia 2014. Merit award, Palm art award, Leipzig, Germany 2014. Award for the best book illustration of the 20th International Book Fair, Novi Sad, Serbia 2013. Grand Prix at the 13th International Biennal Milena Pavlović Barilli Foundation, Serbia



OTTO RAPP

Umetnost mistika

The Art of the Mystic



Otkrovenje 20, 1994
akril na platnu, 71 × 51 cm

Revelation 20, 1994
acrylic on canvas, 71 × 51 cm



Pablo's last concert, 1990
acrylic on canvas, 102 × 76 cm

Pablo's last concert, 1990
acrylic on canvas, 102 × 76 cm

Postoje univerzalni arhetipovi koji se mogu naći duboko unutar našeg kolektivnog nesvesnog. Dok možda na prvi pogled izgledaju kao da su vanzemaljski i strani, oni su nam neobično bliski. Odvešću posmatrača u područje u kome su možda bili u nekom svom drugom životu ili su u njega ušli u svojim snovima. To je metod u "ovom ludilu" ali sve se pojavljuje ako eleminišemo svesno usmeravanje. Tada se umetničko delo naizgled nadgrađuje samo od sebe, kao što se mrz širi sam po prozoru.

Oto Rap je istinski veliki umetnik koji se razlikuje od onih umetnika koje proizvodi površna i bučna mašinerija art marketinga, a koja blije pomodne

These are universal archetypes that may be found deep inside our collective unconscious. While seemingly extraterrestrial and alien, they are also strangely familiar. I will take the viewer into an area that they might have been before in another existence or have entered in their dreams. It is a 'method in this madness' but everything arises by elimination of conscious guidance. The work grows seemingly by itself, like frost flowers on a windowpane.

Otto Rapp is a genuinely great artist set apart from the superficial hype and business of an art-marketing machine of trendy movements spewing exhaust through the wilderness of contemporary art.



Formorii general, 2011
graphite on matboard (carton), 43 cm × 29 cm

Formorii general, 2011
graphite on matboard (carton), 43 cm × 29 cm

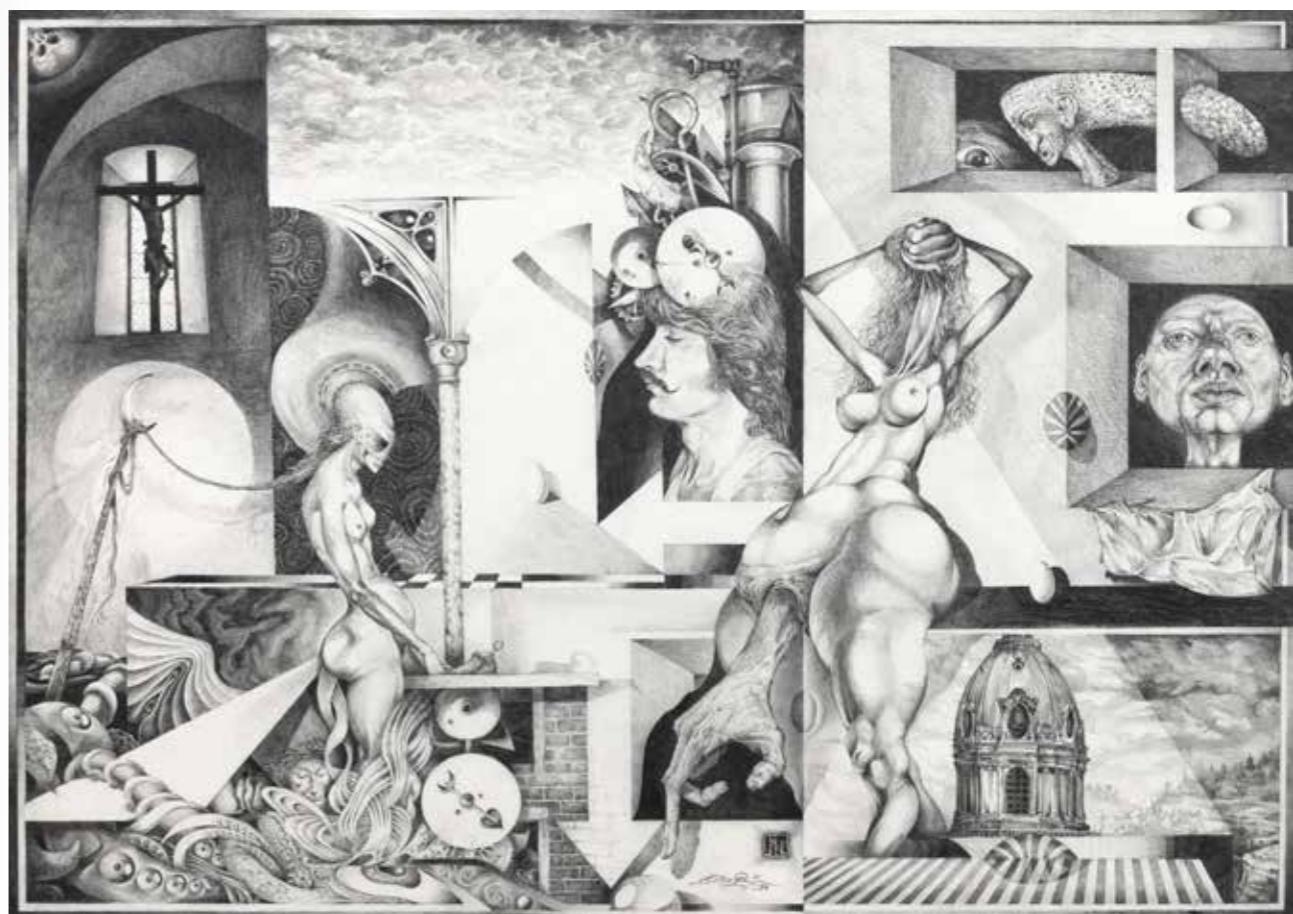
pokrete izbacujući otrovne gasove kroz pustoš savremene umetnosti. Njegov rad je nastao od cigli koje su položene u njegovoj rođnoj Austriji od strane poznatih bečkih umetnika koji su slikali Fantastičnu umetnost. Otovi radovi otkrivaju i oplemenjuju unososeći transpersonalne elemente u igru a njegovi crteži, grafike i slike otkrivaju da su daleko više od staromodnog realizma ili samo maštovita umetnost. Oni donose tutnjavu tajanstvenost; duboke tajne transformisane svesti koje samo što ne provale do prosvetlenja. Rapov rad je moćno svetlo u vidnom polju koje čoveka vodi dalje od otupljujuće gluposti i buke pseudo-vodviljske pozornice moderne "umetnosti" u široke i prosvetljene predele

His work is born of the bricks laid down in his native Austria by the renowned Fantastic artists of Vienna. The revelations and Rapp-ture of Otto's work brings transpersonal elements into play and his drawings, prints and paintings reveal something leagues beyond a quaint realism or merely fanciful art. There are the rumblings of mystery; deep secrets of a transformative consciousness just about to break through to illumination. Rapp's work is a powerful light on the path of vision that takes one beyond the numbing nonsense and noise of the pseudo-vaudeville theater of modern 'art' and into the broad and enlightening vistas of Truth. He introduces the viewer, sometimes



Bogomilsko sletanje, 1978-1992
akril na platnu, 80,5 × 60 cm

Bogomils landing, 1978-1992
acrylic on canvas, 80,5 × 60 cm



Deo oltara iz crkve u Vindobonu I, 1993
grafit na papiru, 92 × 64 cm

Vindobona altarpiece I, 1993
graphite on paper, 92 × 64 cm

Istine. On uvodi posmatrača, ponekad po prvi put, u one podele svesti koje postoje između snova i ne sa svim običnih stanja, između čulnih iskustava i carstva imaginacije, između intuicije i vizionarske inspiracije, dok ponovo uspostavlja umetnost kao moćan i sveti jezik i moćan ključ za razumevanje ljudske prirode i inherentne kvalitete koje posedujemo kao ljudska bića.

Pored velikih uspeha koje je Oto Rap postigao na polju vizuelnih umetnosti on sve više postaje lider i networker u žanru Nadrealne, Fantastične I Vizionarske umetnosti i pokazuje izuzetne organizatorske sposobnosti. I kao da sve to nije dovoljno, kao elokventni pisac svoje veliko znanje iz istorije umetnosti, filozo-

for the first time, to the divisions in consciousness that exist between dreams and non-ordinary states, between sensory experience and realms of imagination, between intuition and visionary inspiration while re-visioning and reinstating art as a potent and sacred language and powerful key to understanding human nature and our inherent qualities.

Aside from Otto Rapp's accomplishments as a visual artist, he is an emerging leader and networker in the genres of Surreal, Fantastic and Visionary Art and demonstrates tremendous organizational skills. If that is not enough, Otto also exhibits a profound knowledge of art history, philosophy of aesthetics and

fije estetike i sposobnosti analze dolazi do izražaja na raznim webajtovima i blogovima na internetu, od kojih je on nekoliko i pokrenuo, dizajnirao, producirao i koje administrira. Čovek bi bio srećan da se poveže sa Otonom Rapom u vezi bilo kog od njegovih talenata, kreativnih proizvoda ili usluga. Konačno kao ljudsko biće on je velikodušan, inspirativan čovek sa kojim se lako sarađuje i koji širi zarazan optimizam i kreativni dar za bilo koju veština da se opredeli.

Prof. Filip Rubinov Jakobson, MFA
Umetnik, pisac i edukator

powers of analysis which is eloquently expressed in his skill as a writer and demonstrated on various websites and blogs on the internet, several of which he himself founded, designed, produced and administers. One would be lucky to connect with Otto Rapp for any one of his many talents, creative products or services. Finally, as a human being he is generous, inspired, friendly, easy to work with and emanates a contagious optimism and creative flair in whatever he turns his mind and skills to.

Prof. Philip Rubinov Jacobson, MFA
Artist, Author and Educator



Eros tanatos II, 2017
grafit na papiru za crtanje, 120 × 100 cm

Eros thanatos II, 2017
graphite drawing on paper, 120 × 100 cm



Bogumilsko manastirsko sklonište, 1997
akrilne boje na masonit dasci, 84 × 62 cm

Bogomils monastic retreat, 1997
acrylic on masonite, 84 × 62 cm





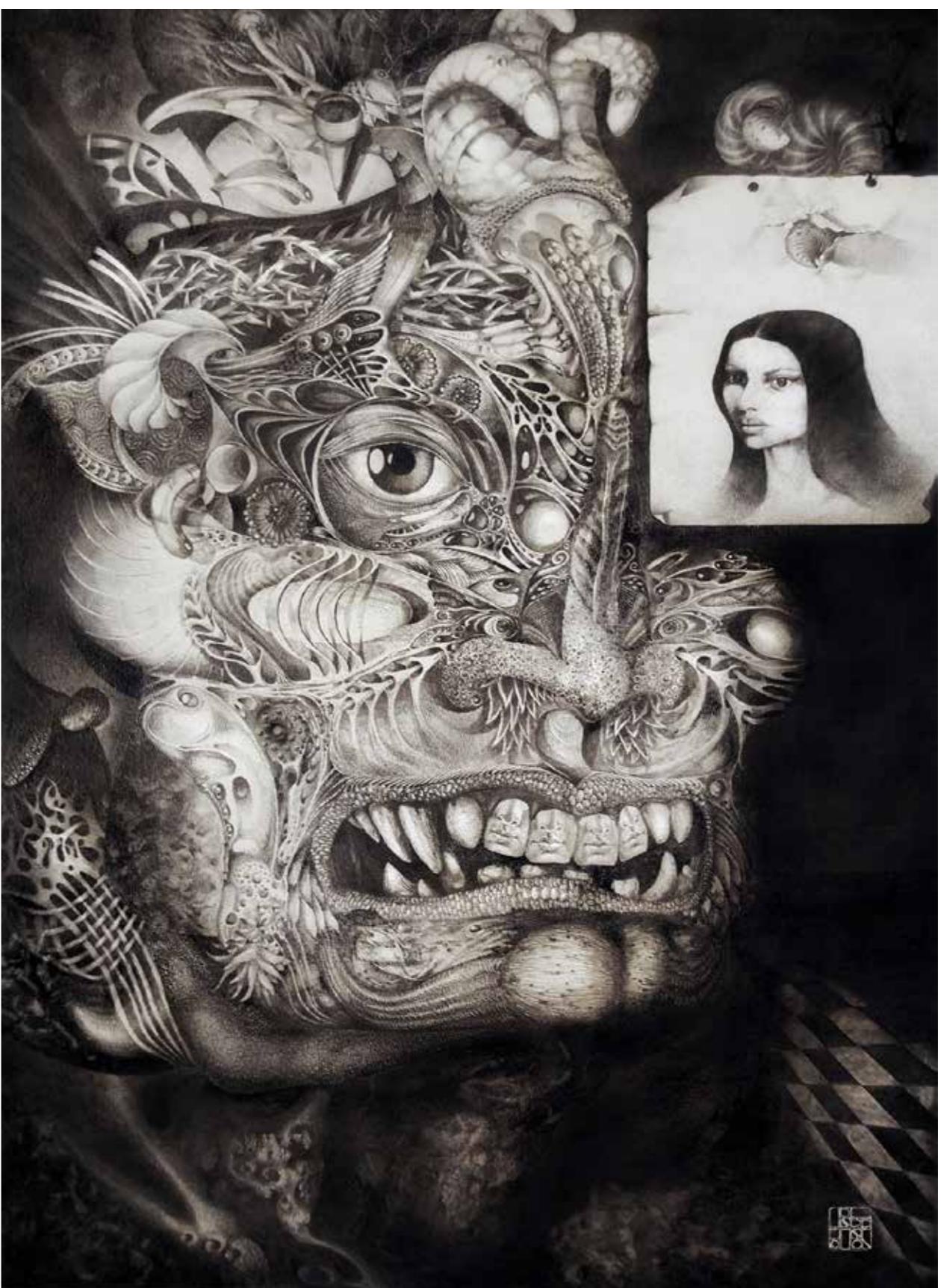
Sivi dan u fabriči, 1985
akrilne boje na platnu, kaširano na masonitu, 49,5 × 33 cm

Grey day at the factory, 1985
acrylic on canvas, mounted on Masonite, 49,5 × 33cm



Najbolje od Vavilona, 1980
grafit na papiru, 56 × 76 cm

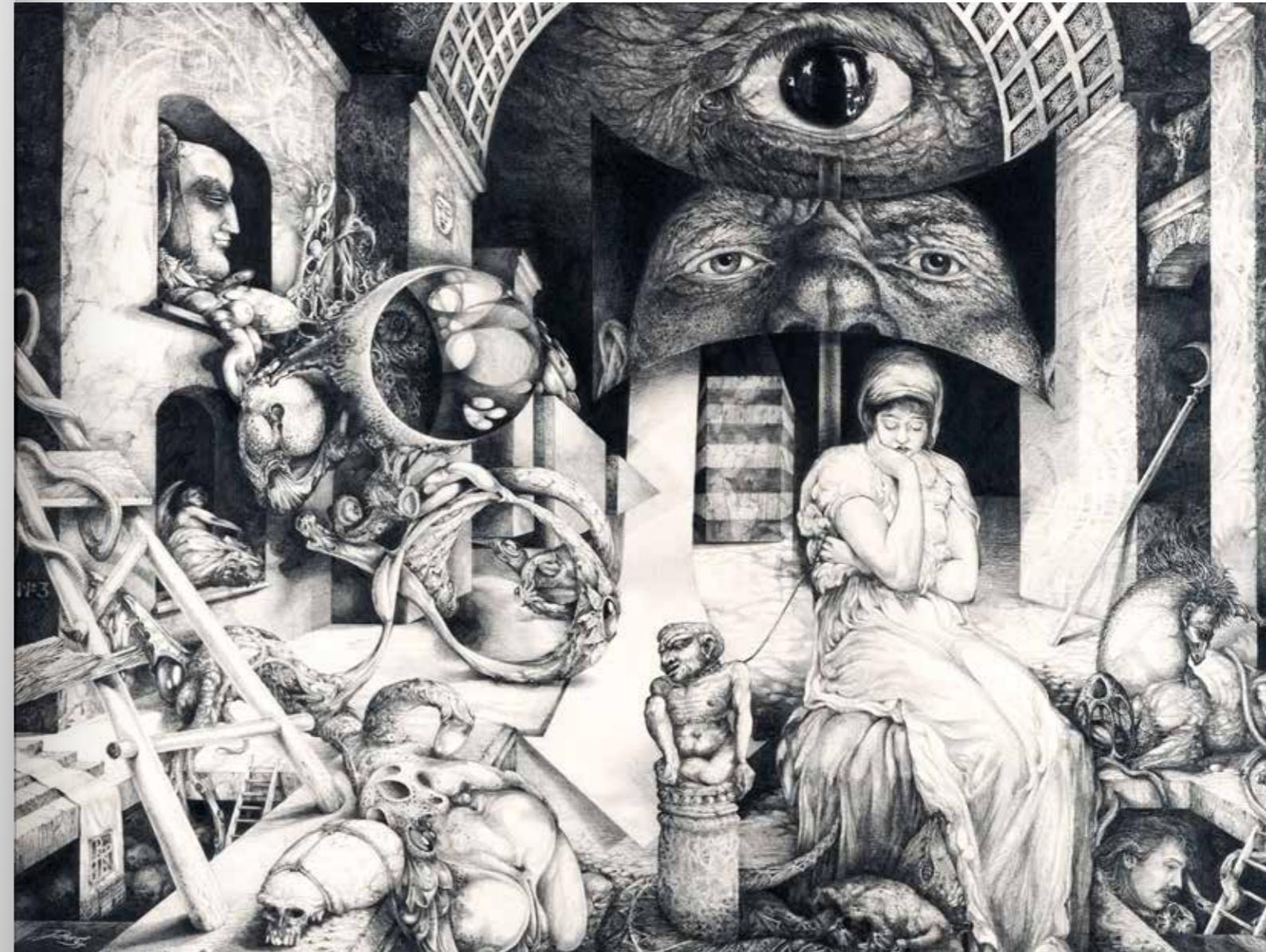
The beast of Babylon, 1980
graphite on paper, 56 × 76 cm





Hriščanski fantastičan portret, 2008
grafit na Arches papiru za bakropis, 34 × 38 cm

Christian fantasy portrait, 2008
graphite on Arches etching paper, 34 × 38 cm



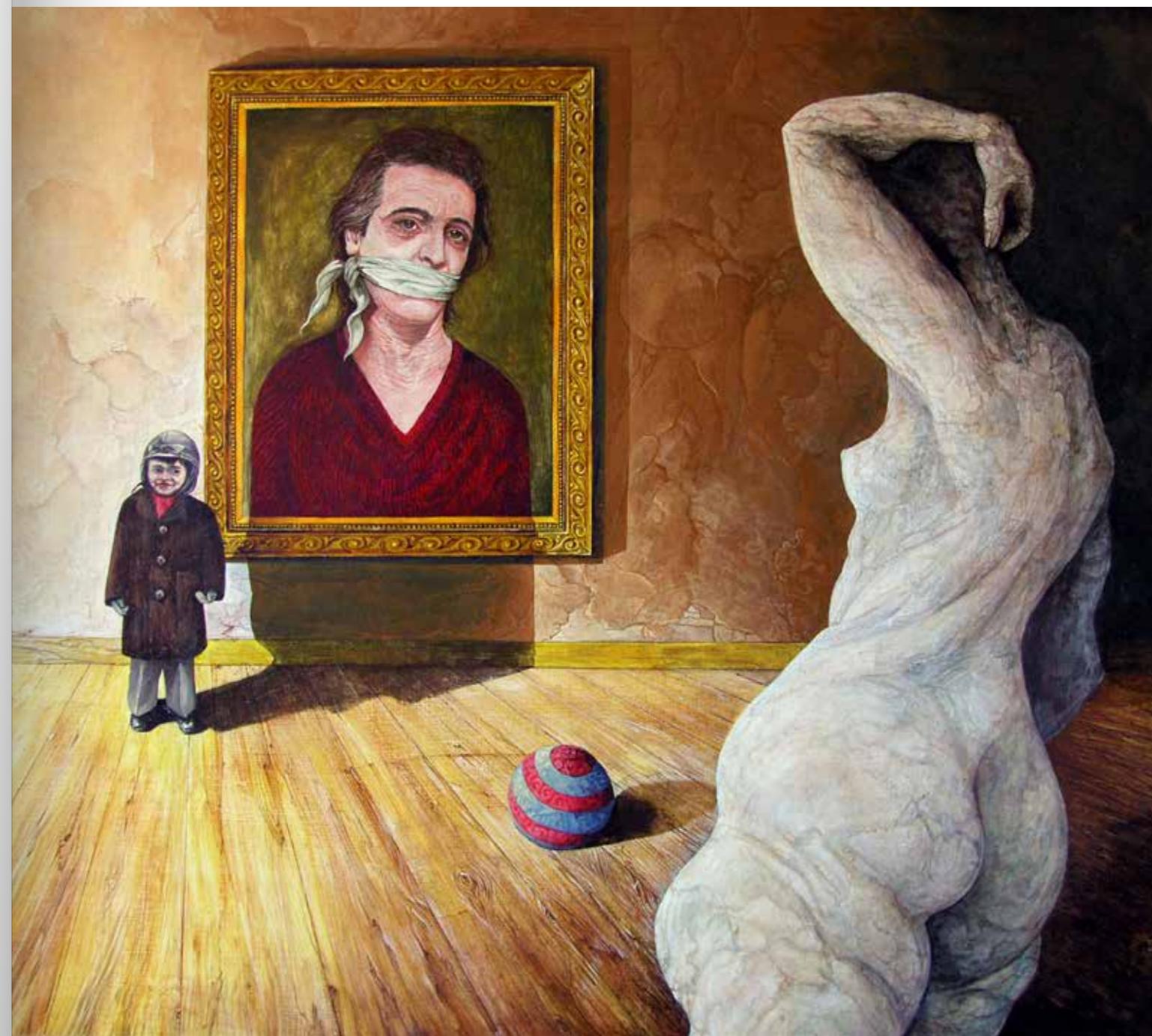
Deo oltara iz crkve u Vindobonu III - Zmije i Lestvice, 1994
grafitni crtež na Arches papiru za bakropis, 48 × 65 cm

Vindobonaaltariece III – Snakes and Ladders, 1994
graphite drawing on Arches etching paper, 48 cm x 65 cm



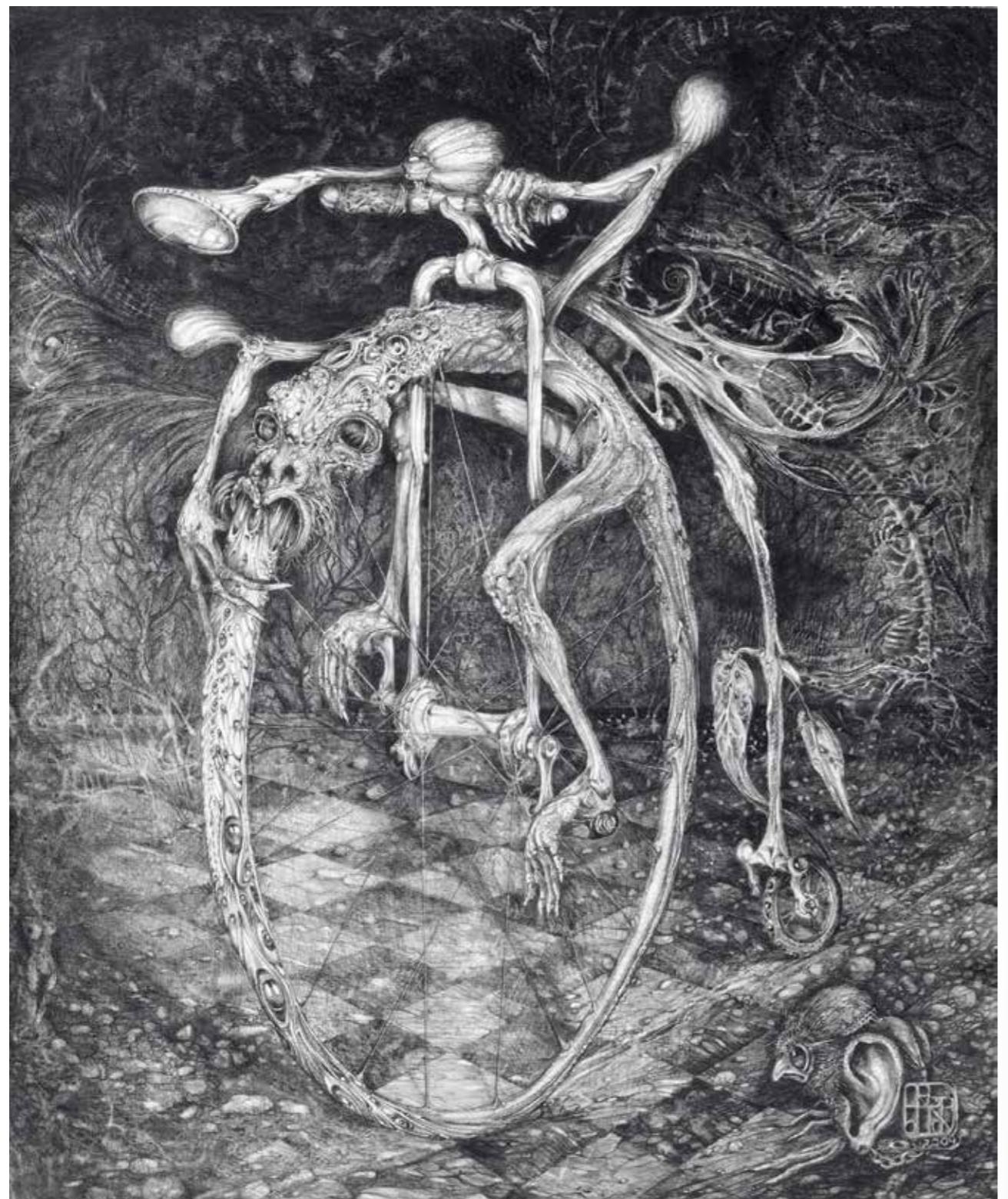
Autoportret sa kritičnim okom, 1978 – 82
akrilne boje na platnu, kaširano na masonitu, 77 × 92 cm, restaurirano 1994

Selfportrait with the critical eye, 1978 to '82
acrylic on canvas, mounted on masonite, 77 × 92 cm, restored 1994



Posetilac, 1994
akrilne boje na masonit dasci, 72 × 61 cm

The visitor, 1994
acrylic on masonite, 72 × 61 cm



Oroboros, mašina koja je u neprekidnom pokretu, 2009
grafit na Arches papiru, 47 x 56 cm

Ouroboros perpetual motion machine, 2009
graphite on Arches paper, 47 x 56 cm

Otto Rapp

Rođen sam u Feliksdorfu, u pokrajini Donja Austria 1944. Živeo sam i školovo se u Beču gde sam kasnije radio kao službenik na poslovima transporta i osiguranja. Pošto sam odslužio vojsku u Vazduhoplovstvu Austrije i proputovao celu Evropu; nastanio sam se u Štokholmu, Švedska 1964.

Na početku slikarske karijere bio sam samouk. Pošto me je ohrabrio trgovac umetninama iz Štokholma, počeo sam ozbiljnije da slikam. Putujući po svetu 1968 godine, našao sam se u Zapadnoj Kanadi i naselio se u gradu Letbridž, Alberta. Najveći deo mog zrelog umetničkog rada je ostvaren u Kanadi.

Jedno vreme sam radio za kanadsku pacifičku željenznicu a 1977 sam dao otkaz i upisao Bačelor program iz likovnih umetnosti na Univerzitetu Letbridž gde sam diplomirao sa viskim ocenama 1982.

Učestvovao sam na mnogim grupnim i imao nekoliko samostalnih izložbi u Kanadi.

Tokom boravka u Kanadi, o mojim izložbama je napisano mnogo prikaza i novinskih članaka kao i na lokalnoj televiziji dva snimljena programa u Kalgariju i Letbridžu dok sam svo vreme bio aktivna kao umetnik, profesor umetnosti, kustos, studio tehničar, umetnički kritičar i član selektorskih komisija.

Ponovo sam se zaposlio na kanadskoj pacifičkoj željenznici 1982 i radio do penzionisanja 2006.

Vratio sam se u Austriju 2011 i otvorio atelje u Beču u Palais Palfy, (na istom mestu gde je Ernst Fuchs imao atelje) koji je radio do leta 2014.

Od mog povrata u Austriju izlagao sam širom sveta. Januara 2015 preselio sam atelje u Kunstquartier u Beču Meidling (bivša fabrika pretvorena u mesto gde umetnici mogu da rade i izlažu).

Otto Rapp

Born in 1944 in Felixdorf, Lower Austria, I lived and was educated in Vienna, where later I worked as a clerk in the Transport and Insurance Business. After completing service in the Austrian Air Force, I traveled throughout Europe, eventually settling in Stockholm, Sweden in 1964.

As a Painter I was initially self taught. Encouraged by an art dealer in Stockholm, I began to paint more seriously.

Traveling around in 1968, I wound up in Western Canada where eventually I settled in Lethbridge, Alberta. It was in Canada where the majority of my mature work was produced.

Working for the Canadian Pacific Railway, I quit in 1977 to attend the Bachelor of Fine Arts Program at the University of Lethbridge, graduating (with great distinction) in 1982.

In Canada, I participated in many exhibitions, and held several Solo Shows.

Throughout my years in Canada, I had been the subject of many reviews and newspaper articles as well as local television shows in Calgary and Lethbridge while being active as an artist, art instructor, curator, studio technician, art critic and juror.

I re-joined the Canadian Pacific Railway in 1982 and worked there until retirement in 2006.

In 2011 I returned to Austria, where I had a studio in Vienna at the Palais Palfy until Summer 2014 and Ernst Fuchs had his downtown studio there. Since returning to Austria I participated in many exhibitions world-wide.

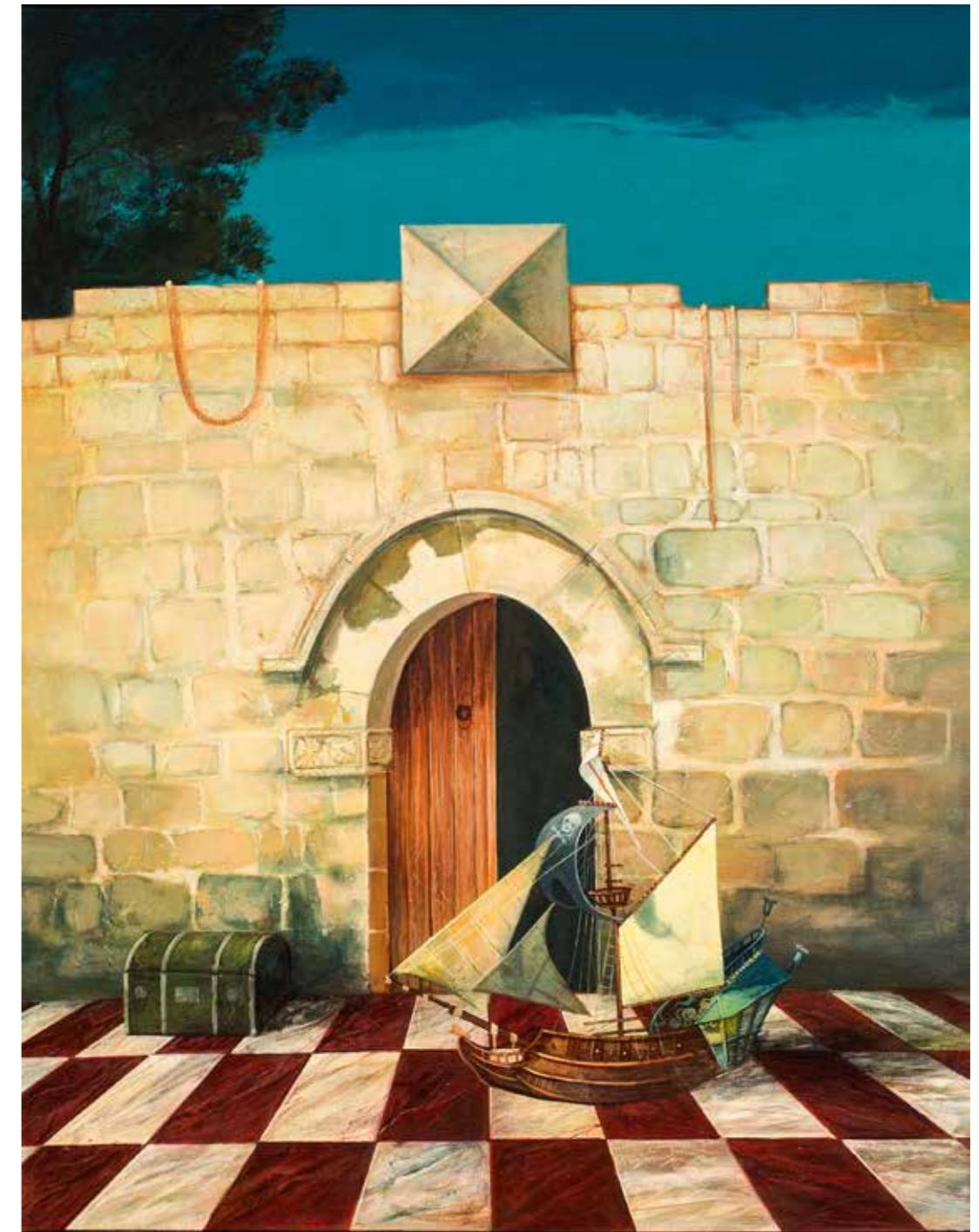
In January 2015 I moved my studio to the Kunstquartier Wien in Wien-Meidling.



NENAD STANKOVIĆ

Beskonačnost kosmosa

The Infinity of Cosmos



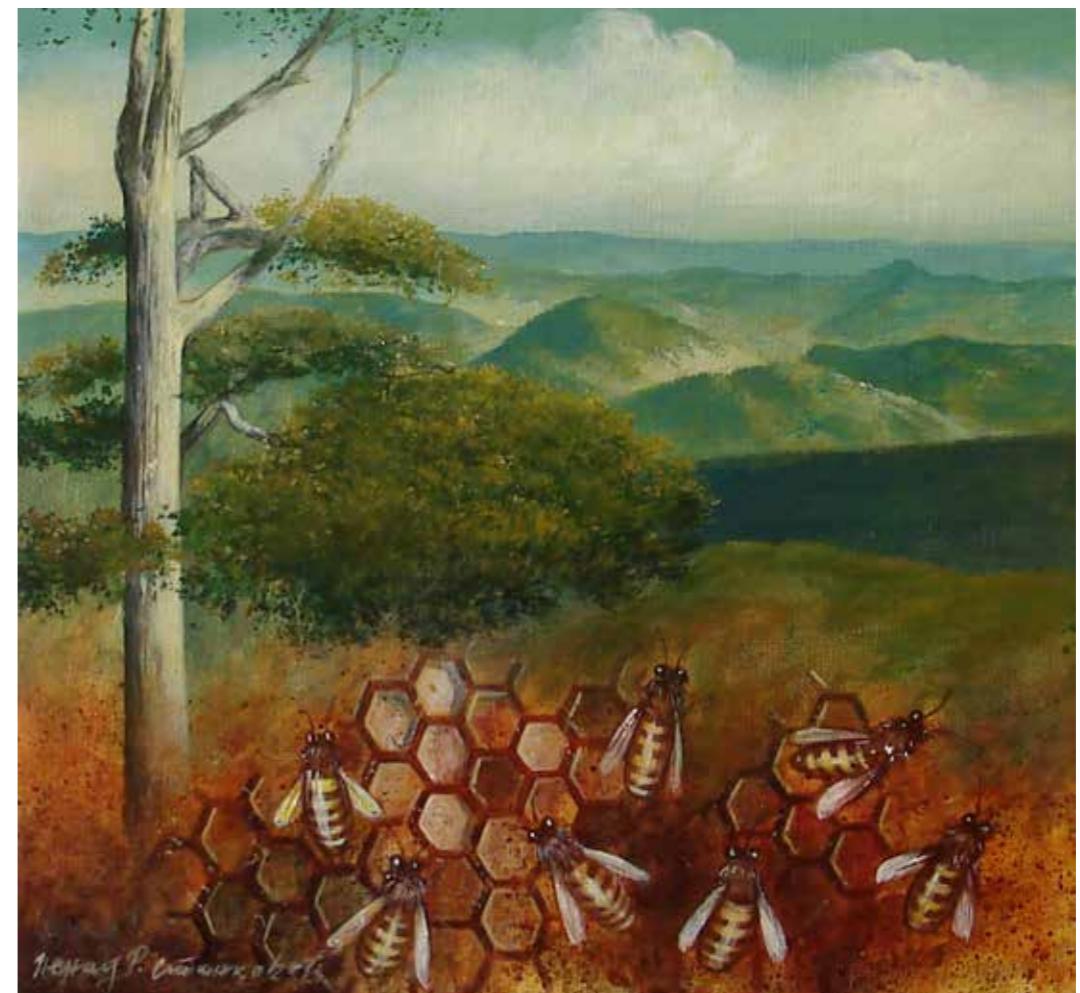
Kosmičke priče, 2009
ulje na platnu, 80 × 60 cm

Cosmic Stories, 2009
oil on canvas, 80 × 60 cm



Dolazak u rajske vrtove, 2017
ulje na platnu, 100 × 80 cm

Arrival to Paradise Gardens, 2017
oil on canvas, 100 × 80 cm



Srbijansko sače, 2011
ulje na platnu, 27 × 29 cm

Serbian Honeycomb, 2011
oil on canvas, 27 × 29 cm

Nenad Stanković je stasao u najizrazitijeg predstavnika nadrealizma u savremenom srpskom slikarstvu. Tačan crtež i što je za njega mnogo važnije, do gornje granice slikarske ubedljivosti, usavršen postupak materijalizacije, dozvoljava mu da sa lakoćom prati i realizuje zahteve nadrealistički raskriljene maště.

Nikola Kusovac

Nenad Stanković je slikar simboličnog i fantastičnog slikarstva i poetiku njegovih slika, koja se razvija gotovo do magičnog realizma, ističe tematska raznovrsnost donoseći sećanje na prošla vremena: beskonačnost kosmosa, nepregledna okeanska bespuća, elementi klasične rimske arhitekture, nova vizija prostora, predmeta, kao i prostora u prekomponovanju njemu poznatih sredina. On izgrađuje sliku na ravnoteži i logici, odnosno, na ravnoteži predmeta i prostora. Detalj prikazivan na slici je definisan do kraja, a njihova brojnost koordinira i ritmički, smišljeno, da se uklapa u celinu. Detalj je kolotriščki iznjansiran i harmonički određen jasnim i

Nenad Stanković has evolved into the most significant representative of surrealism in contemporary Serbian art. Having a correct drawing and even more significantly a perfected process of materialization of the highest painterly conviction, allows him to follow with ease and realize the demands of the vivacious surrealist imagination.

Nikola Kusovac

Nenad Stanković is a painter of symbolic and fantastic painting and the poetic of his paintings evolves almost into magic realism, stresses the thematic variety bringing recollections of the past times: the infinity of cosmos, immense oceanic desolates, elements of classic Roman architecture, a new vision of space, recomposed objects and space in environments only known to him. His painting is constructed on balance and logic, that is, on the balance of objects and space. A detail on the painting is defined to the outmost and their numbers



Adam i Eva, 2011
ulje na platnu, 90 × 70 cm

Adam and Eve, 2011
oil on canvas, 90 × 70 cm

istaknutim tonovima koji uspešno usklađuju kompoziciju.

Stanković oseća prostor, čistota prostora izražena je njegovom težnjom da predstavi iracionalno, odnosno, da iracionalnom anegdotom izradi jedno metafizičko osećanje tog prostora. Zato je želja da se dobije slika sveta – kosmosa – čoveka u kojoj se bez sukobljavanja i protivrečnosti prožimaju fantazija i stvarnost, budućnost i prošlost, dobro i nedobro, sadržajno gotovo nadrealistička.

Slikar nam sugerije sukcesivnim redanjem predmeta i objekata da se sve vraća iz nedefinisanog i davnog kataklizmičnog poretka, jasno i neoštećeno, ali sada u novim koordinatama i drugačije osmišljeno. Pažljivom obradom svakog detalja, jasnim koloritom, magičnom svetlošću stvara imaginarni svet nadrealnog koji dostiže viši nivo realnosti kroz naslikane prizore. I zato se predmeti pojavljuju u prepoznatljivom izgledu, ali je njihova kompozicija drugačija – narealna i to je karakteristika ovog ciklusa. Nadrealno je u prikazanim slikama samo neposredno saznavanje realnosti: realnost je apsolutna i nepovezana sa različitim načinima njenog prikazivanja i materijalizacije ideje.

Stanković kompozicije prvo formira u svojim mi-

are coordinated rhythmically, premeditated to fit in with the whole. A detail is nuanced in color and harmoniously defined with clear and accented tones that successfully harmonize the composition.

Stanković has a feeling for space, the purity of space is expressed by his aspiration to represent the irrational, that is, to express a metaphysical feeling of space by an irrational anecdote. His wish to present a picture of the world – of cosmos – of man where fantasy and reality, the future and the past, the good and the bad pervade without conflict and contradictions and this is content-wise almost surrealistic.

By a successive line up of subjects and objects the painter suggests that everything returns from an undefined and ancient cataclysmic order, with clarity and intact but now the coordinates are new and the concept is different. Carefully processing each detail, using clear color, with magical light he creates an imaginary world of the surreal that where the painted images achieve a higher level of reality. Accordingly the objects appear in their recognizable contour but their composition is different – it is surreal and that is what characterizes this cycle of paintings. The surreal in the



Carstvo pčela, 2011
ulje na platnu, 90 × 130 cm

Kingdome of Bees, 2011
oil on canvas, 90 × 130 cm

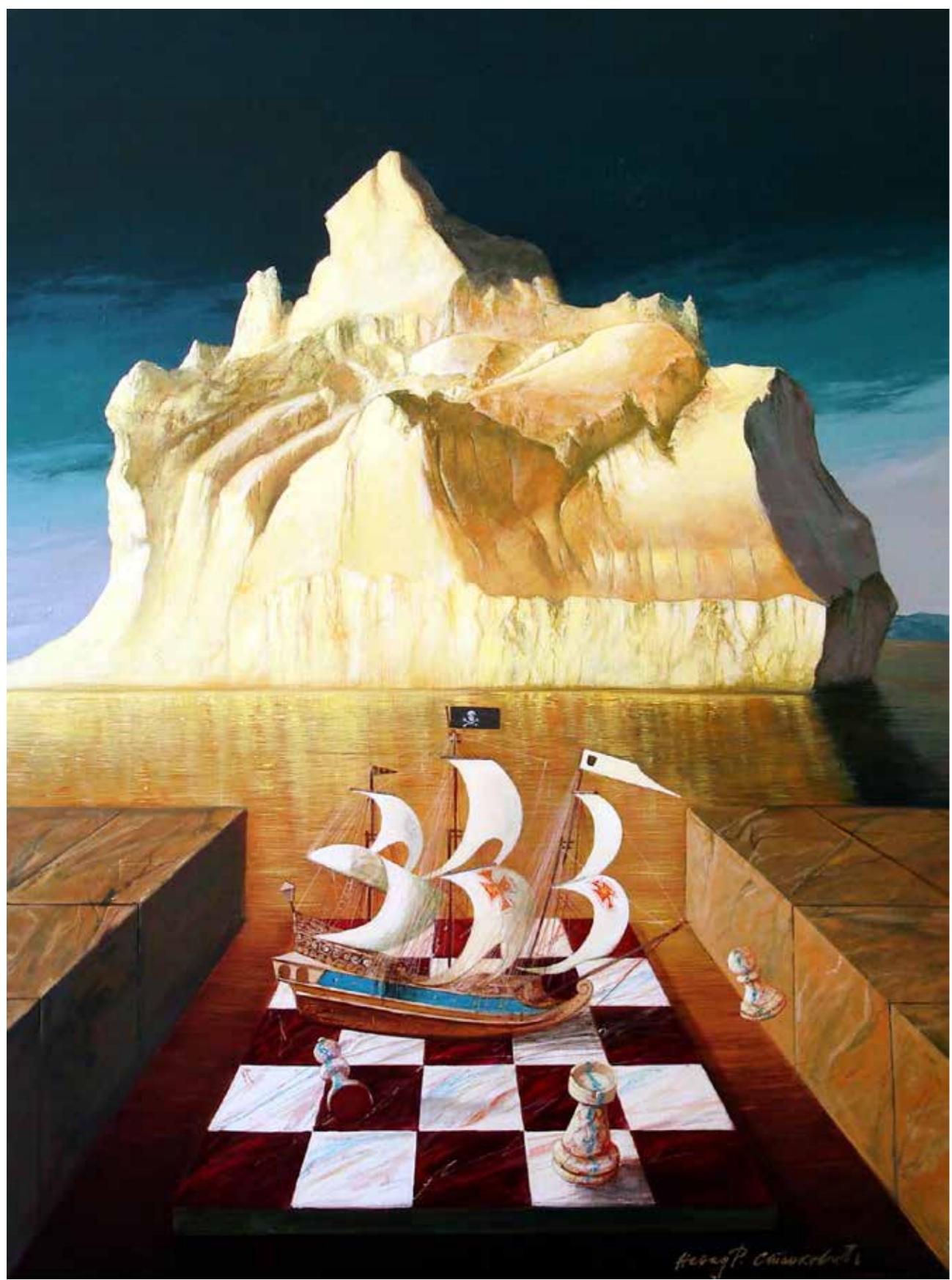
slima, a iskazuje ih kroz težnju da izloži predmete u neочекivanom aranžmanu. Taj aranžman izaziva posvećenu prisutnost posmatrača da u ponuđenoj realnosti koja je ispremeštana, otkrije fantastičnu komponentu. Izložene slike karakteriše ujednačenost prostornih vizija koje nam Nenad Stanković sa lakoćom i sigurnošću predstavlja, jer on nigde ne žuri, postepeno ostvaruje i realizuje likovne vizije, pa su to sada dela sentimentalno lirske nadahnute i koloristički izbalansirana. Jednostavnost likovnog kazivanja je toliko snažno prisutna da je naše vizuelno uranjanje u ove kosmičke pejzaže celovito, ali treba naglasiti da je i postupno. Svojom jednostavnošću i lakoćom doživljavanja, a to je ta superiornost, koju on kao pravi stvaralač i ciklusom „Čovekoljubje veliko – čovekov put iz kosmosa ka zemji“ jasno pokazuje.

Vesna Maricki Ostojić

showcased paintings is only a direct perception of reality: reality is absolute and not linked to different manners of its representation and materialization of the idea.

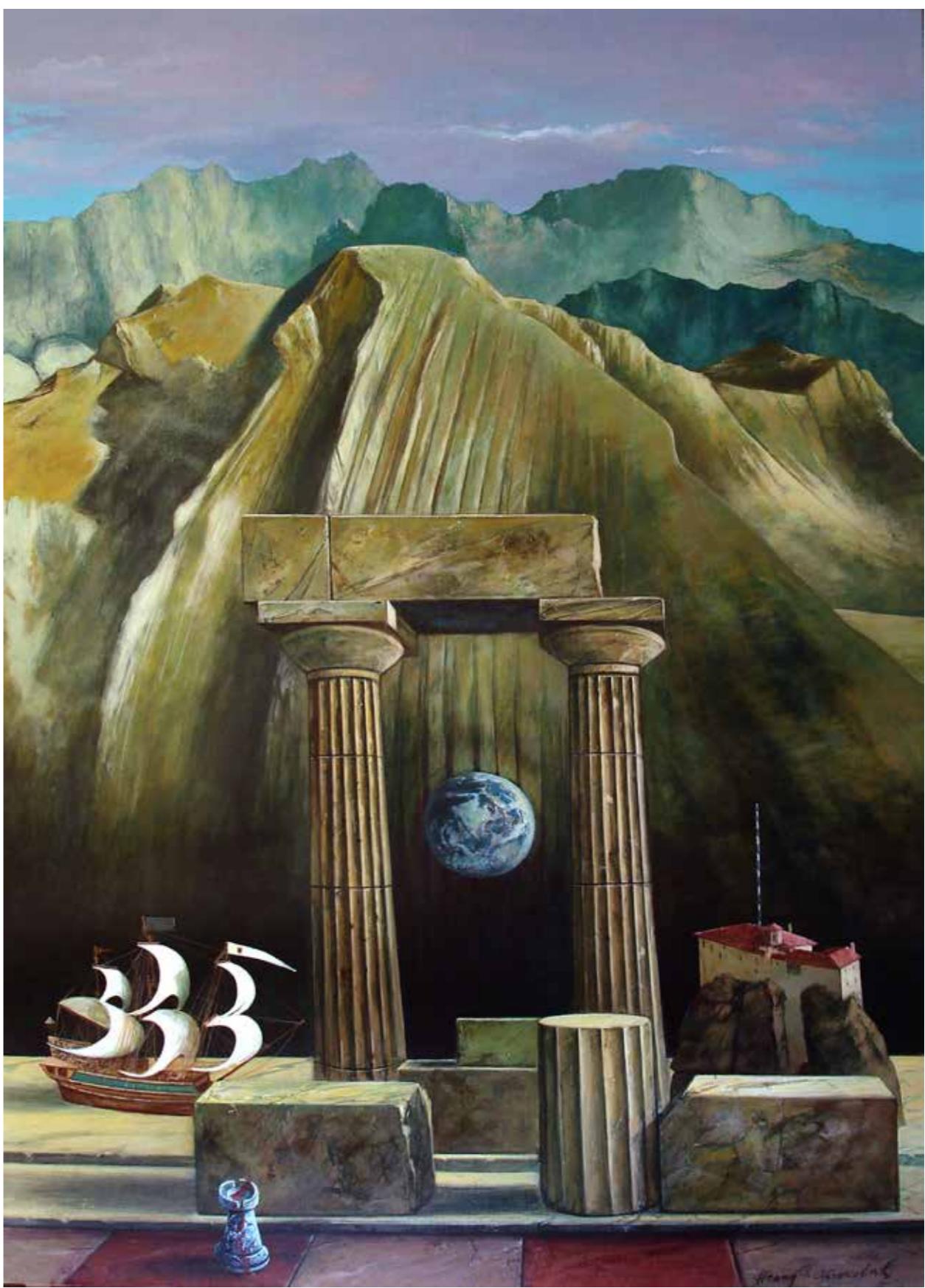
Stanković's compositions are originally conceived in his thoughts but he expresses them by his tendency to display the objects in unexpected arrangements. That arrangement provokes a committed presence from the observer to discover the fantastic component in the offered rearranged reality. A characteristic of the showcased paintings is that there is a uniformity of spatial visions that Nenad Stanković represents with ease and certainty since he does not hurry, he depicts his painterly visions gradually thus his works are executed in a sentimental lyrical spirit and coloristically harmonized. The simplicity of the visual expression is so powerfully present that the observer's visual immersion into these cosmic landscapes is complete but it should be emphasized gradual. His superiority as a true artist lies in his simplicity and easiness of perception as is clearly seen in his cycle of paintings Great Benevolence – Man's Journey from Cosmos to Earth.

Vesna Maricki Ostojić



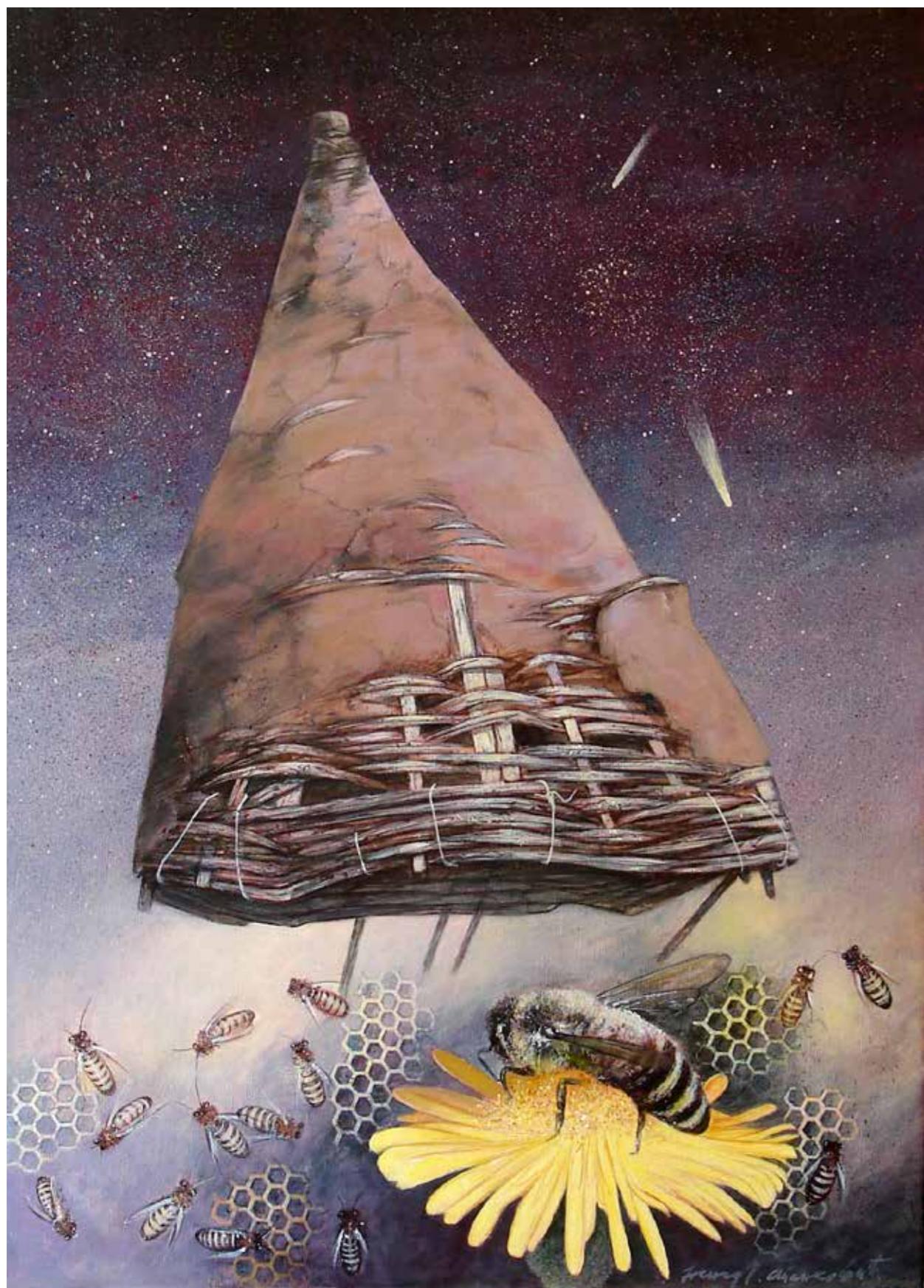
Otapanje leđnika, 2009
ulje na platnu, 80 × 60 cm

Melting of an Iceberg, 2009
oil on canvas, 80 × 60 cm



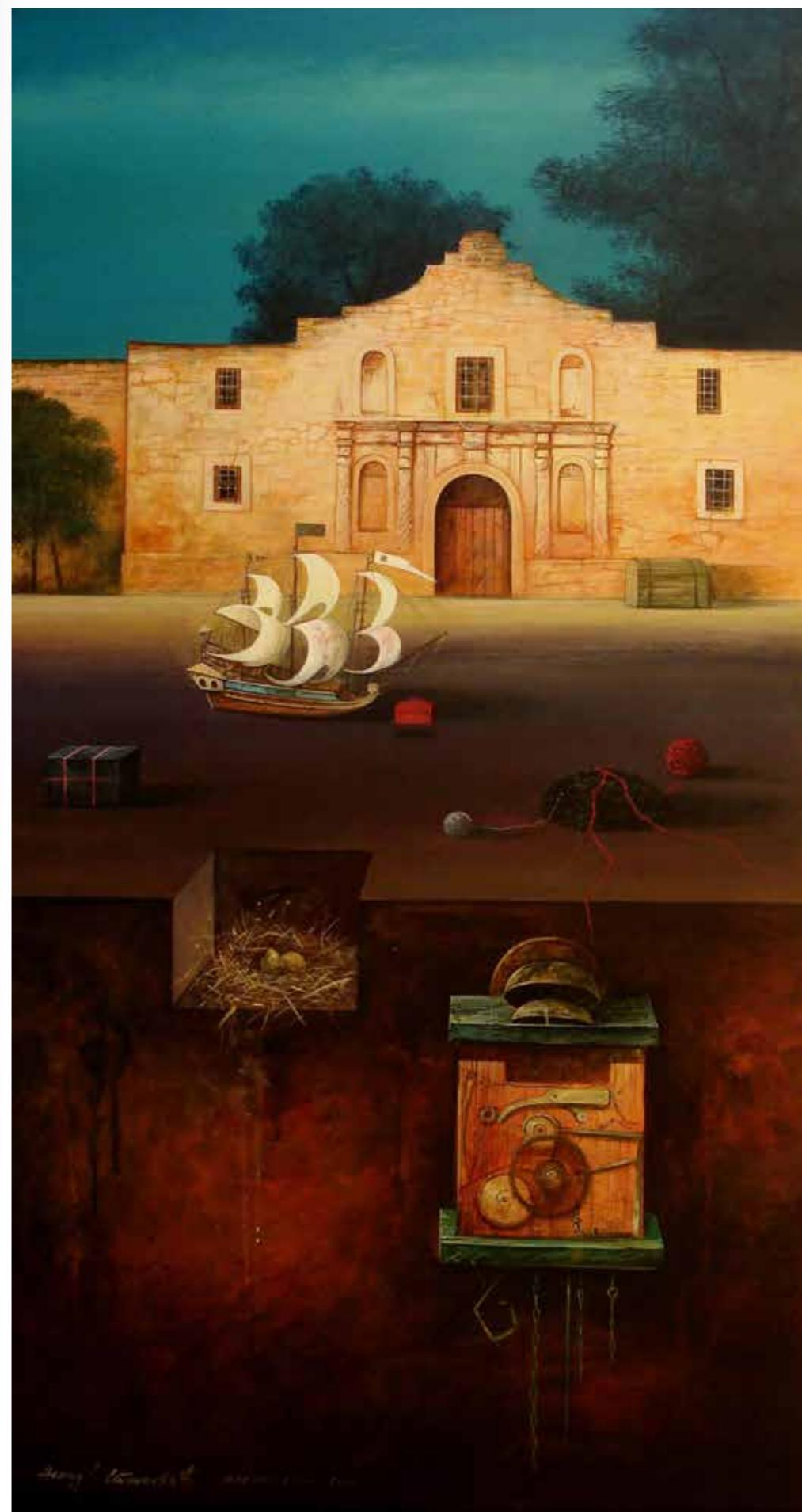
Obradeni i neobradeni kamen, 2010
ulje na platnu, 100 × 70 cm

Processed and Unprocessed Stone, 2010
oil on canvas, 100 × 70 cm



Viman – rađanje proleća, 2012
ulje na platnu, 70 × 50 cm

Viman – the Birth of Spring, 2012
oil on canvas, 70 × 50 cm



Vremeplov, 2010
ulje na platnu,
120 × 65 cm

Time Machine, 2010
oil on canvas,
120 × 65 cm



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Postobjina, 2010
ulje na platnu,
100 × 70 cm

Homeland, 2010
oil on canvas,
100 × 70 cm



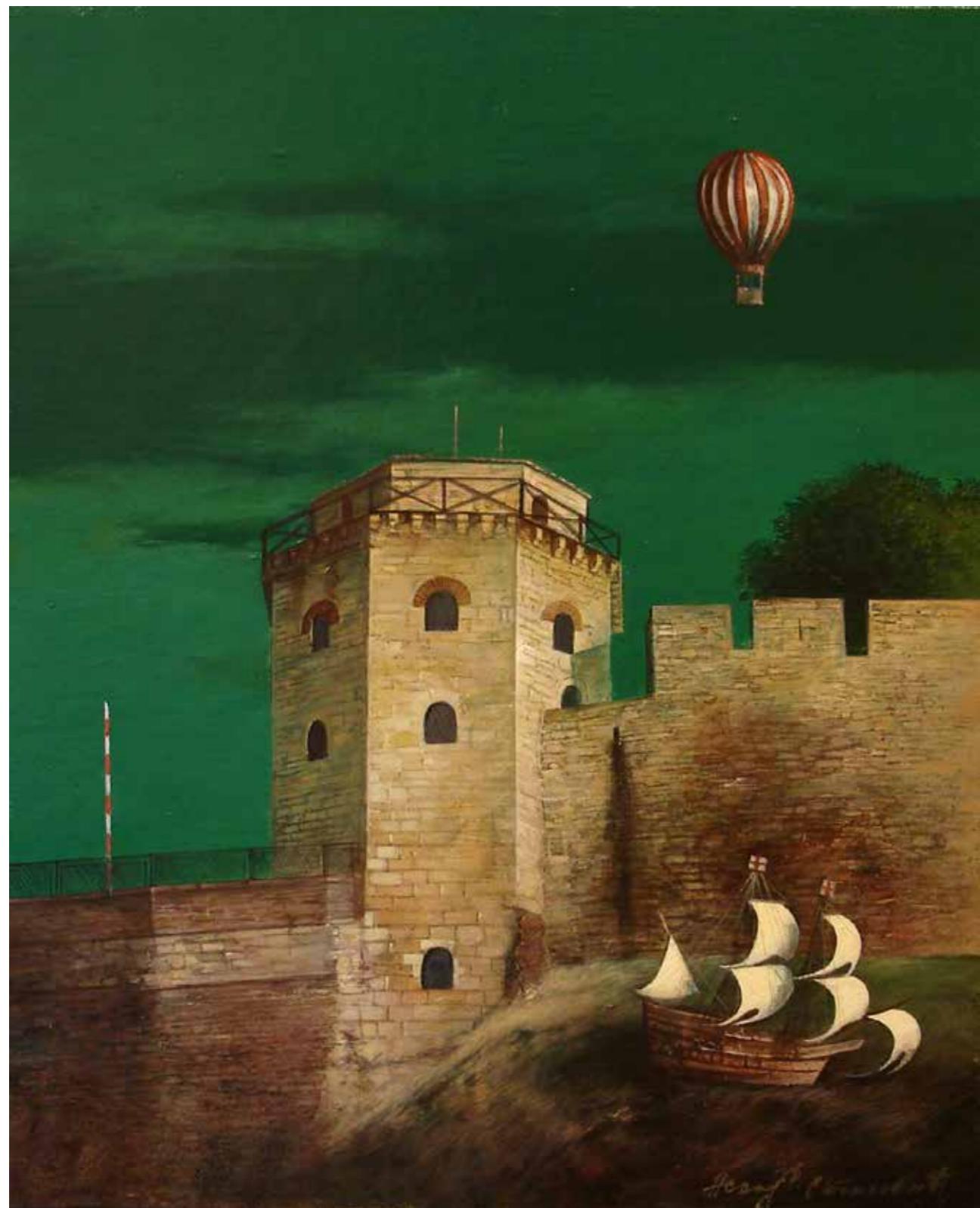
Oprašivanje, 2012
ulje na platnu, 38 × 46 cm

Pollination, 2012
oil on canvas, 38 × 46 cm

Plavi cvetovi, 2011
ulje na platnu, 29 × 27 cm

Blue Flowers, 2011
oil on canvas, 29 × 27 cm





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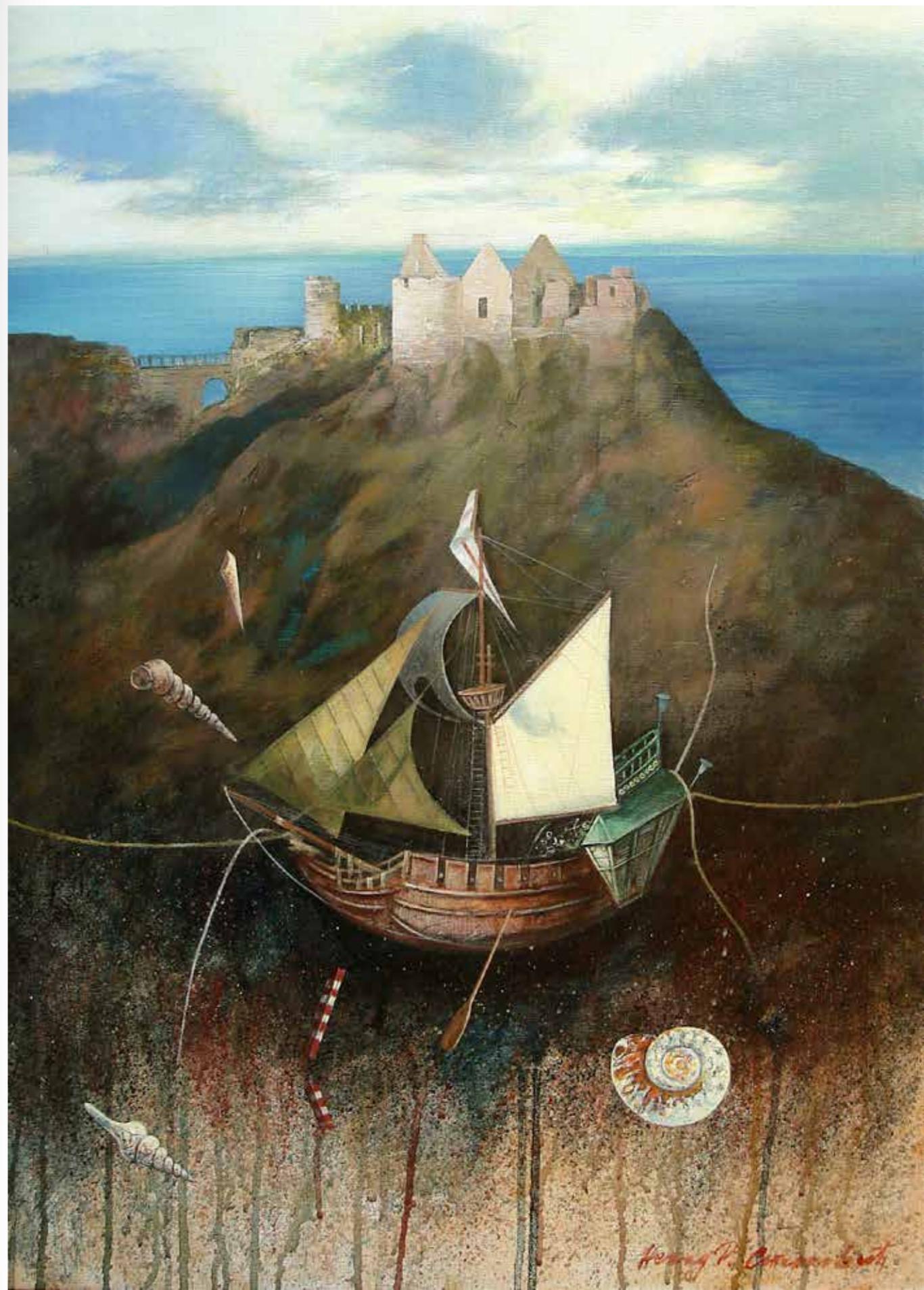
U pohodima Beogradu, 2014
ulje na platnu, 46 × 38 cm

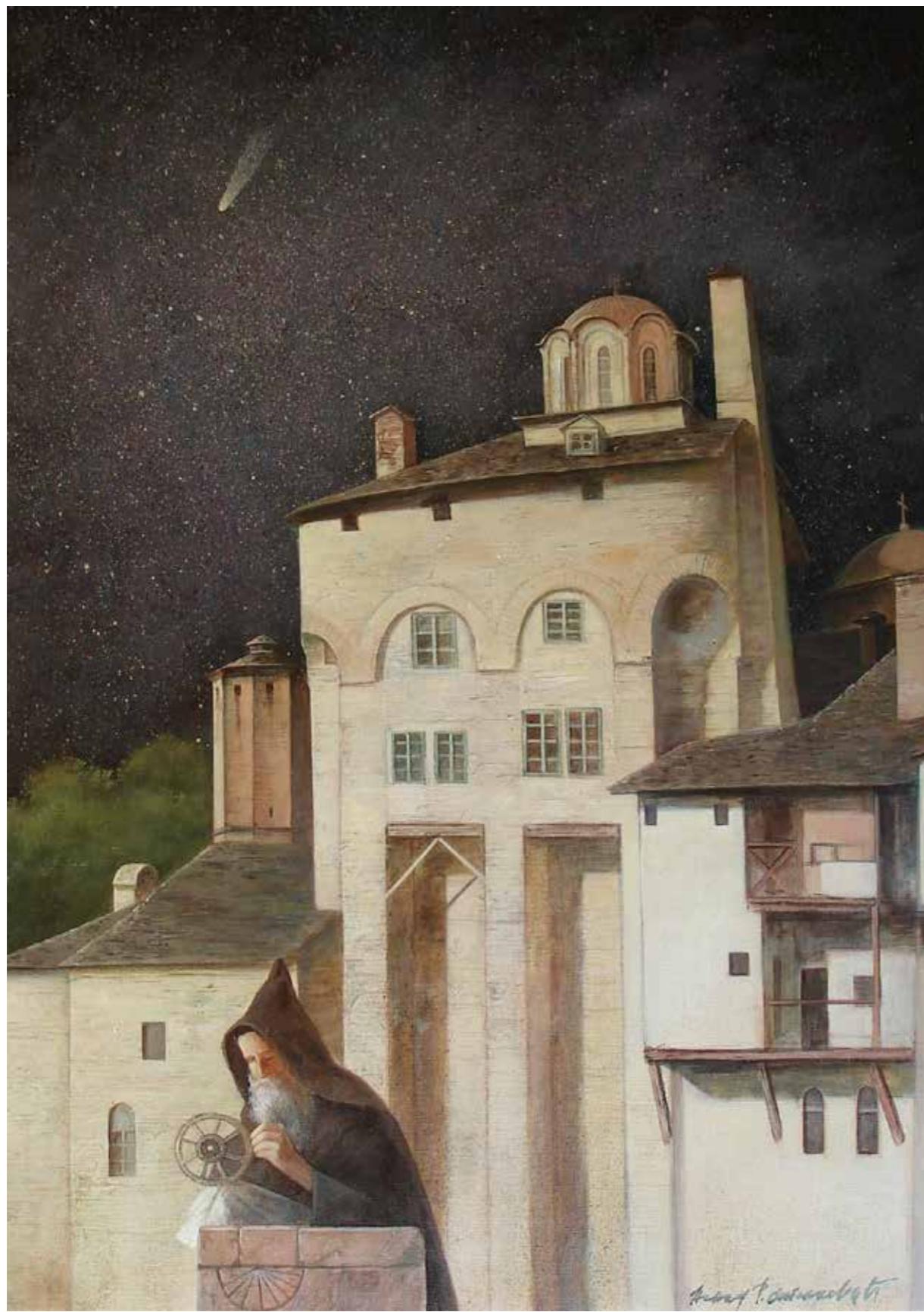
Visiting Belgrade, 2014
oil on canvas, 46 × 38 cm

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Templarsko blago, 2010
ulje na platnu, 70 × 50 cm

Treasure of the Knights Templar, 2010
oil on canvas, 70 × 50 cm





U slavu Lazara Srbina Hilandarca, 2012
ulje na platnu, 70 x 50 cm

In Glory of Lazar the Serb Hilandar Monk, 2012
oil on canvas, 50 x 70 cm

Nenad Stanković

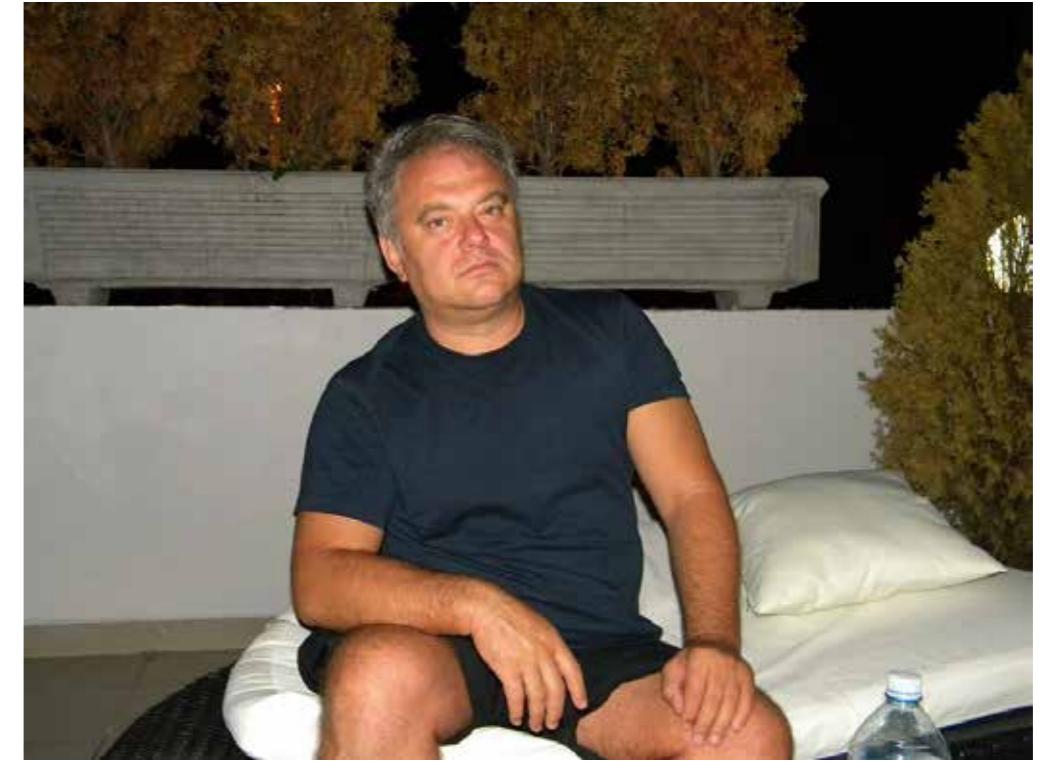
Roden 1965. godine u Mačvanskom Belotiću, Srbija. Prvo pojavljivanje na likovnoj sceni 1977. godine u Aranđelovcu na smotri „Mermer i zvuci“. Diplomirao je slikarstvo na Fakultetu Likovnih Umetnosti 1990. godine. Član je ULUS-a od 1991. godine. Član je udruženja likovnih umetnika ESNAF. Više puta izlagao u zemlji i inostranstvu na mnogo-brojnim grupnim i samostalnim izložbama. Oslikao dve crkve u Noćaju kod Sremske Mitrovice i na Đurovom brdu kod Prijepolja (sa ikonostasom). Više puta nagrađivan: pohvala na oktobarskom Salonu u Šapcu 1982. godine, Povelja na Beogradskom Salonu u Galeriji Progres 2007. godine. Docent na Akademiji klasicnog slikarstva u Sremskoj Kamenici od 2008. Živi i slika u Beogradu.

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Nenad Stanković

Born in Mačvanski Belotić, Serbia in 1965. His first exhibited at Marble and Sound Festival in Aranđelovac (1977). Graduated from the Faculty of Fine Arts (1990). Has been a member of ULUS (Association of Fine Artists of Serbia) since 1991. Is a member of Fine Arts Association ESNAF. Had numerous group and solo shows at home and abroad. Has done fresco painting for two churches in Noćaj near Sremska Mitrovica and one on Đurovom brdu near Prijepolje (also painted the iconostasis). Recipient of several awards: accolade at the October Salon in Šabac (1982), Charter of the Belgrade Salon held in Progres Gallery (2007). Has been Assistant Professor at the Academy of Classical Painting in Sremska Kamenica since 2008. Lives and paints in Belgrade.

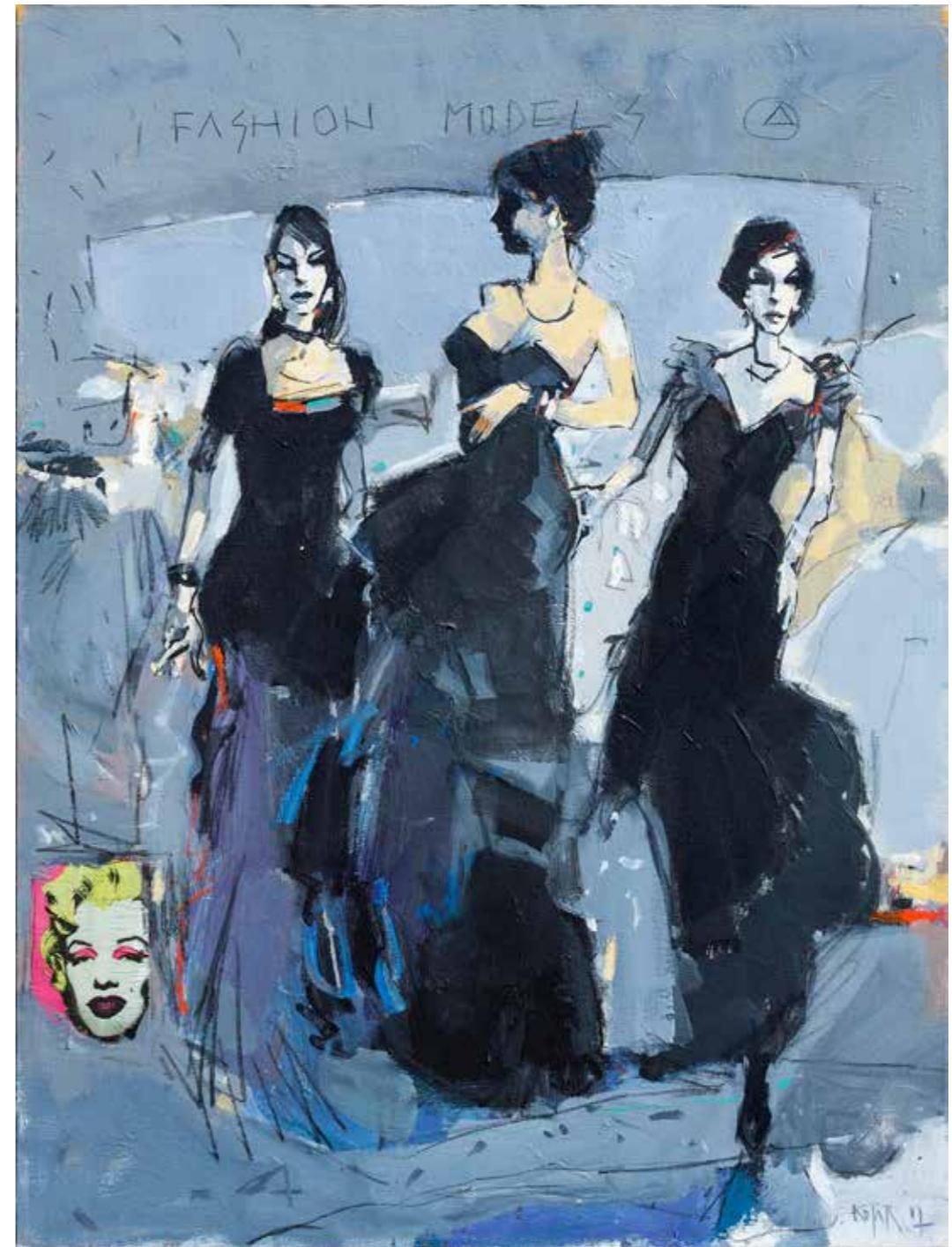
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JOŽE KOTAR

Dijalog između sveta i mene

A Dialogue Between the World and Myself



Modeli, 2017
akril na platnu, 80 × 60 cm

Fashion Models, 2017
acrylic on canvas, 80 × 60 cm



Fragmentarium, 2015
akril na platnu, 60 × 80 cm

Fragmentarium, 2015
acrylic on canvas, 60 × 80 cm

U svetu slikarstva je figura spadala pre svega u domen akademске slikarske inspiracije, kao privilegija anatomskog znanja i poimanja. A žena je kod umetnika imala sasvim posebnu i značajnu ulogu. U ovom svetu nisu dominirale samo žene ili majke, one su pre svega formirale karakter umetnikove ljubavnice ili muze, kod kojih su umetnici tražili dublje ili čak intimne pokrete za dostizanje nove ili drugačije kreativnosti. Utkanost žene u likovno kreativni svet obeležava čitavo kreativno vreme za stvaraoce koji se izražavaju formom, linijom ili bojom. Tako stvaralac s jedne strane postavlja žensku figuru u centar vlastitog umetničkog sveta, a sa druge strane želi da je podredi do te mere da služi istoj ovoj individualnoj kreaciji. U ovom neprestanom konfliktu između željenog i nemoći, slikanje postaje oružje slikara u borbi sa umišljenim protivnikom, gde je poraženi (slikar) već unapred određen. Pritom je veličina neosvojive tvrdave, dakle žena, vredna obožavanja svih njениh oblina, kao i obožavanja njenog duha. Zato tokom istorijskog vremena možemo da uživamo u umetničkim kreacijama od Laskoa do danas, a kod Jože Kotara od Pariza i Ljubljane do Beograda i Milana.

In the world of painting the figure primarily belongs to the domain of academic painterly inspiration as a privilege of anatomic knowledge. It is the woman who has played a very special and significant role for the artist. In that world not only wives and mothers dominated but it was the lovers and muses who primarily formed the artists character and in whose company they sought more profound or even intimate movements for achieving a new or different creativity. Interweaving the woman into the visual creative world marks the whole creative period for the artists who express themselves by form, line or color. Thus, the artists on one hand positions the female figure into the center of his own artistic world and on the other hand desires to subject it to such an extent that it serves the same individual creation. In this perpetual conflict between the desired and impotence, painting becomes the painter's weapon in the battle with an imagined opponent where the defeated (the painter) is determined in advance. Nevertheless, the greatness of the unconquerable fortress, that is the woman is worthy of adoration of all her roundness, as well as,



Alegorija, 2013
akril na platnu, 120 × 80 cm

Allegory, 2013
acrylic on canvas, 120 × 80 cm

Za ovo izlaganje bismo mogli da kažemo da je u pitanju retrospektiva, jer obuhvata pet stvaraočevih perioda: Žena (La femme), Korida, Mletački trgovac (Beneški trgovac), i Fidelio. Svi ovi periodi se prepliću u jednu celinu, koju je slikar nazvao I žena (In ženska). Slikar se svesno odriče trendovskog načina slikanja i isključivo se oslanja na svoj pogled, koji proističe iz ličnih iskustava i temperamenta.

U ciklusu Žena (La femme) slikar shvata ženu kroz svoju osećajnu stranu, tako da su naglašeni ženski atributi i njen spoljašnji izgled. Ženske figure su naslikane tako što im slikar najpre daje lepotu i čari, a kasnije prepoznajemo dublji sadržaj i šire ljudsko značenje. U bogatoj paleti boja figure se prepoznaju kao igračice ili kupačice na peščanim plažama. Raznolikim izborom boja autor želi da dostigne zgušnutost osećanja i događaja.

U ciklusu Korida, autoru boja služi za izraz, a manje za estetiku i konačni efekat. Tako određeni ton, kao najdraži, koristi za centralne ženske figure, dok druga tonska raznolikost služi samo za događaj na koji bi slikar želeo da upozori.

the adoration of her spirit. So, in the course of history we explore the artwork from Lasko up to the present and in the case of Jože Kotar from Paris and Ljubljana to Belgrade and Milan.

This exhibition can be seen as a retrospective one as it includes five of the artist's cycles: Woman (La femme), Bullfight, The Merchant of Venice, Fidelio. All these periods interlink into one whole that the painter titled Woman (In ženska). The artist consciously renounces a trendy manner of painting and only relies on his own perspective, the result of his personal experiences and his own temper.

In the cycle Woman (La femme) the painter perceives the woman through his sensitive side, thus the feminine attributes and her appearance are emphasized. The painter depicts the female figures by first painting their beauty and charm and it is later that we recognize in them a more profound and broader human meaning. The figures are recognized as dancers or swimmers on sandy beaches painted in a rich palette of colors while the painter uses a variety of colors in order to attain the density of feelings and events.



Obala, 2014
akril na platnu, 70 × 100 cm

Obala, 2014
akril na platnu, 70 × 100 cm

U ciklusu Mletački trgovac (Beneški trgovec), slikar istražuje pravila igra iz istorije književnosti prema Vilijemu Šekspiru. Pitanje ne glasi kao u Hamletu „biti ili ne biti”, nego „kako biti”. Njegovo pitanje glasi: Kako odlučiti u životu kada se na raskršću nađu tri važna puta koja se ne isključuju.

U ciklusu Fidelio slikar se povlači pred koloritnim slikanjem i ostaje samo kod crno-belog tona. U ovoj pročišćenoj likovnoj umetnosti je uloga različitih oblika i linija veoma uverljiva, a upravo to su novi slikarevi elementi koji obezbeđuju čistotu likovnog produkta. Slikar proizlazi iz metafizike u kojoj brani osnovne istine iz bića i sveta.

(cit.)... Pomoću meditacije i emocionalnih spoznaja upušta se u dubinu ubličenih i kreće u tajanstvene prostore s one strane viđenog, kako bi našao (njihovu) svoju dušu. U slikarsko-likovnom smislu ovi likovi su pročišćeni i jednostavni, izvedeni u opuštenoj kompoziciji i iznenadujući kolorističnoj obradi, a sa tematske,

In the cycle Bullfight the painter uses colors more to achieve an expression and less for the aesthetics of the final effect. Thus, he uses a certain tone of color, the one he likes best, for the central female figures while other varieties of tones are used only for events the painter would like to draw attention to.

In the cycle The Merchant of Venice the painter explores the rules of the game from the history of literature referring to William Shakespeare. The question in Hamlet is not “to be or not to be” but “how to be”. His question is: How to make a decision in life when one finds him/herself on the crossroads facing three important issues that do not exclude each other.

In the cycle Fidelio the painter retreats in the face of color and remains in the black and white tone. In this purified fine art paintings the role of different forms and lines is very convincing and they are the new painterly elements that provide the purity of the fine arts product. His painting originate in metaphysics and



Moda, 2012
akril na platnu, 130 × 100 cm

Fashion, 2012
acrylic on canvas, 130 × 100 cm

sadržinske strane mogu biti izazovni i angažovani, dok su pre svega duhovno i psihološki udubljeni....

(cit.)... Dela, kojima umetnik stvara neprestani dijalog između sveta i sebe, oživljavaju pred nama kao životni ritam slikara prenet na platno, ili su možda beg iz sebe u neko novo „ja”.

Likovna kritičarka
Anamarija Stibl Šajn



that is where he defends the basic truths about human beings and the world.

(quote)... Using meditation and emotional awareness he sinks into the depth of the incarnate and starts on a journey into arcane spaces on the other side of the perceived, in order to find (their) his soul. In a painterly-visual sense these characters are purified and simple, executed in a relaxed composition and a surprising coloristic manner, and as far as the topic is concerned and its contents they can be challenging and engaged while they are primarily spiritually and psychologically intensified...

(quote)... The artwork in which the artist constantly creates a dialogue between the world and himself, brings to life the painter's life rhythm transposed to the canvas or it may represent an escape from himself into another new “me”.

Anamarija Stibl Šajn, Art critic



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Veze, 2017
akril na platnu, 100 × 81 cm

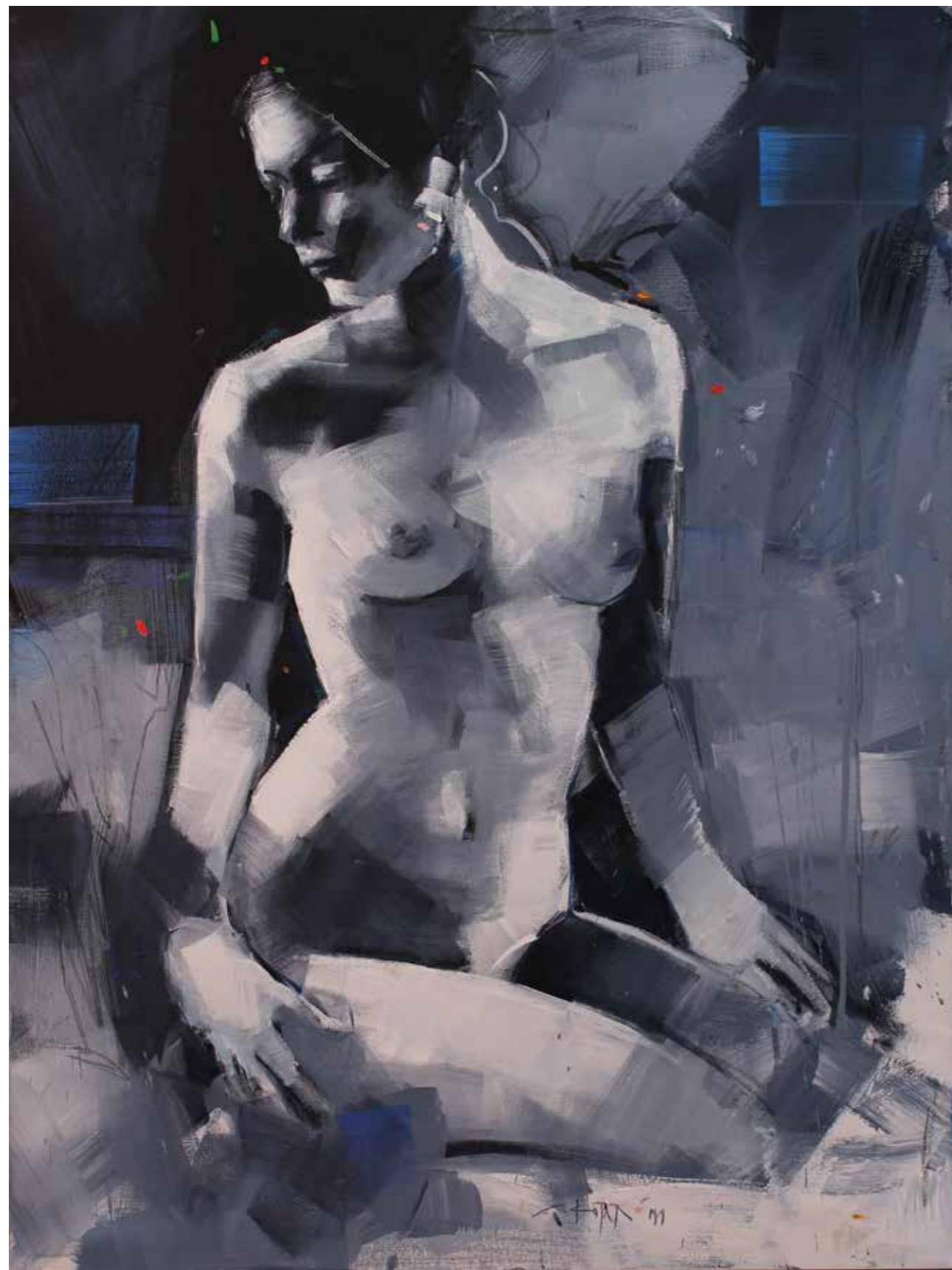
Relations, 2017
acrylic on canvas, 100 × 81 cm

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Venecijanski trgovac, 2011
akril na platnu, 100 × 80 cm

Venice Trader, 2011
acrylic on canvas, 100 × 80 cm





Akt, 2011
akril na platnu, 80 × 60 cm

Nude, 2011
acrylic on canvas, 80 × 60 cm



Tutor, 2017
kombinovana tehnika, 80 × 60 cm

Tutor, 2017
mixed media, 80 × 60 cm



Mrva priroda III, 2017
akril na platnu 55 × 45 cm

Still Life III, 2017
acrylic on canvas 55 × 45 cm



Mrva priroda, 2017
akril na platnu, 80 × 60 cm

Still Life, 2017
acrylic on canvas, 80 × 60 cm



140



141



Antibes, 2011
akril na platnu, 100 × 70 cm

Antibes, 2011
acrylic on canvas, 100 × 70 cm

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Crvena jabuka, 2016
akril na platnu, 100 × 70 cm

Red Apple, 2016
acrylic on canvas, 100 × 70 cm



Jože Kotar

Jože Kotar je rođen 23. marta 1952. u Novom Mestu u Sloveniji. Pohađao je Rob umetničku školu (Rob Art School) kao student profesora Milana Butine i vajara Dubi Sombolca između 1975. i 1979. Po preporuci vajara Vladimira Stovička 1979. godine prvo odlazi u Pariz gde je primljen na Paris Dar Hilbert Koledž (Jar Hilbert College) radionicu kod profesora iz Kaira. Tri godine je studirao panoramsko slikanje grada i pejsaža u Ville de Avraz blizu reke Sene.

Putovao je u Basel i Regensburg zbog slikarskih porudžbina koje dobio. Slikao je predele pored reke Regan za privatnog kolezionara Teodora Guca (Goetze) i sprijateljio se sa teoretičarom profesorom Teodorom G. Selnerom.

Boravio je u Lensu u Francuskoj između 1980. i 1982. i kasnije naslikao ciklus slika na Opal obali (Cote de Opal) na sevru Francuske. Od 1990. pohađao je studije umetnosti u glavnim evropskim gradovima: Firenci, Krakovu, Amsterdamu, Bolonji, Milanu, Aix-en-Provence, etc. Dela koje je naslikao nakon 2000. godine inspirisana su uglavnom francuskim Provansom.

Priredio je veći broj samostalnih izložbi i učestvovao na mnogim grupnim izložbama i na jednom broju značajnih međunarodnih umetničkih kolonija. Dobio je brojne nagrade u svojoj zemlji i u inostranstvu. 1992. dobio je Trdina nagradu za postignuća u slikarstvu i status slobodnog umetnika.

Živi i stvara u Novom Mestu u Sloveniji.



Jože Kotar

Jože Kotar was born in Novo Mesto (Slovenia) on 23 March 1952. Between 1975 and 1979 he attended the Rob Art School as a student of Prof. Milan Butina and sculptor Dubi Sombolac. On the recommendation of sculptor Vladimir Stovička, he first went to Paris in 1979 and was admitted to the Paris Jar Hilbert college workshop into the class of a professor from Cairo. For three years he studied veduta and landscape in Ville de Avray next to Seine River.

He went to Basel and later to Regensburg due to the commission he received. He painted for a private collector Theodor Göetze along the Regen river and started a friendship with the theorists professor Theodor G. Sellner.

He moved to Lens in France between 1980 and 1982 and later created a larger painting cycle on the coast of Cote de Opal. Since 1990, he attended studies in major European cities - Florence, Krakow, Amsterdam, Bologna, Milan, Aix-en-Provence, etc. After 2000, his work was inspired mostly by French Provence.

He had many solo exhibitions and participated in numerous group exhibitions and took part in a number of important international art colonies. He has won numerous awards at home and abroad. In 1992, he received the Trdina award for achievements in painting and gained the status of an independent artist.

He lives and works in Novo Mesto, Slovenia.

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Sanje, 2017
kombinovana tehniku, 100 x 70 cm

Sanjas, 2017
mixed media, 100 x 70 cm

**ANICA RADOŠEVIĆ
BABIĆ**



Kiselo i slatko, 2017
ulje na platnu, 80 × 100 cm

Sweet and Sour, 2017
oil on canvas, 80 × 100 cm



Ribolovac, 2017
ulje na platnu, 60 × 80 cm

Fisherman, 2017
oil on canvas, 60 × 80 cm

Stvaralačka avantura Anice Radošević Babić začeta je sredinom devedesetih godina, neposredno posle okončanja studija na Akademiji umetnosti u Novom Sadu 1996. godine. To je vreme intenzivnih manifestacija epohalne krize srpskog društva, ali i vreme tokom kojeg se u umetnosti – mimo svih očekivanja – odvijaju izuzetno uzbudljivi i dinamični procesi brojnih etičkih i stilsko-estetskih sučeljavanja. Uz to, Vršac i Novi Sad, dva grada u kojima mlada umetnica deluje, bili su istinski centri ukupne umetnosti devedesetih... Već godinu dana posle diplomiranja na novosadskoj Akademiji umetnosti, u klasi profesora Todovića, Anica Radošević Babić postavlja svoju prvu samostalnu izložbu u Galeriji Grafičkog kolektiva u Beogradu. Tom izložbom ona se, već na samom početku, predstavlja kao grafičar osobenog stvaralačkog postupka i specifičnog ikonografskog reagovanja na impulse sveta i vremena. Autoritativna Irina Subotić tom prilikom konstatiše da „ti njeni obični mali predmeti, viđeni uveličavajućim pogledom, postaju glavni akteri naših života, recidivi

Creative adventure of Anica Radošević Babić originated in mid 90s, immediately after she finished her studies at the Academy of Arts in Novi Sad in 1996. This is the time of intensive manifestations of epochal crisis of Serbian society, but also the time during which exceptionally interesting and dynamic processes of challenging numerous ethic and stylistic-aesthetic issues occurred in the art – contrary to any expectations. Besides, Vršac and Novi Sad, the two towns in which the young artist works, were the actual centres of the complete art of 90s... A year after her graduation from the Arts Academy in Novi Sad, in the class of Professor Todović, Anica Radošević Babić had her first solo show at the Grafički kolektiv Gallery (Graphic Collective Gallery) in Belgrade. With this exhibition, she, already at the very beginning, presented herself as a graphic artist of a characteristic creative process and specific iconographic response to the impulses of the world and time. On this occasion, the authoritative art critic Irina Subotić said that “her



Praosveživač, 2008
kolografija, A.O. 60 × 80 cm

Proto Air Freshener, 2008
collagraph, artist's proof 60 × 80 cm

skrivenih trauma, nemira, noćnih mora ili sitnih zadovoljstava, kao zapisana hronika nekog vremena...“ [1] Dakle, očito je bilo da je već u svojim ranim radovima, umetnica objavila jasne obrise svojih sadržinskih i plastičkih interesovanja. U plastičkom smislu radi se o ekspresivnim napomenama, o jednom potentnom ali nerazbuktalom i sasvim racionalno kontrolisanom crtačkom i kolorističkom ekspressionizmu u kojem se ostvaruje delotvoran spoj suštinskih plastičkih grafičkih specifičnosti sa ukupnom misijom grafike...

U svakom slučaju, grafika Anice Radošević Babić zapaženo funkcioniše u umetnosti na razmeđi dva veka. Umetnica, kroz vizuru vlastitog intimnog iskustva, specifičnim ekspressionizmom, bez dramatičnih sadržinskih i plastičkih preterivanja, sasvim racionalno i intelektualno – tumači epohu tranzicije i vreme permanentno transformišuće krize našeg društva. Motivski inventarijum je nepretenciozan i nerepresentativan (lonci, tanjiri, viljuške, voće i povrće, cveće, cucle, zvečke...) ali je fascinantno precizan u sećanju stanja

ordinary small objects, seen through a magnified perspective, become the main actors of our lives, remains of hidden traumas, restlessness, nightmares, or small satisfactions, as a written chronicle of a time...“ [1] Therefore, it was obvious that already in her early works, the artist announced clear contours of her contextual and plastic interests. In plastic sense, these are expressive notes on a potent but non-blazed and quite rationally controlled drawing and colourful expressionism within which the effective connection of essentially plastic graphic specificities is achieved together with the total graphics mission...

In any case, the graphic work of Anica Radošević Babić is noticeable in the art at the turning point of the two centuries. The artist, through the view of her own intimate experience, using specific expressionism, excluding dramatically contextual and plastic exaggerations, in quite a rational and intellectual manner – interprets the epoch of transition and the time of a permanently transforming crisis of our



Banana koju su pojeli veliki majmuni, 2008
kolografija, 70 × 100 cm

The Banana Eaten by Big Monkeys, 2008
collagraph, 70 × 100 cm



Doručak na travi, 2014
crtež, 80 × 120 cm

Breakfast on the Grass, 2014
drawing, 80 × 120 cm

društva i pozicije pojedinca u specifičnom tranzicijskom društvenom kontekstu... Osim toga, ove grafičke izjave Anice Radošević Babić nisu nastale samo klasičnim, mehaničkim, tehnološkim obrađivanjem klišea – nego su sve te upotrebljene matrice prvotno sazdanе vane kao svojevrsni „živi“ organizmi formirani od organskih materijala (od zrnavlja, listova, plo-dova) i neorganskih materija (karton, linoleum). Obojeni vitalno intenzivnim koloritom, otisnuti i utisnuti u grafički papir, ti stvarni životni produkti su „memorisani“ u grafičkim listovima i u celokupnoj umetnosti Anice Radošević Babić. Te grafike se odista mogu tumačiti, ne samo kao interpretacije, nego kao životni produkt, kao uverljive manifestacije svakodnevlja. Inspirisana životnim prilikama, umetnica svoje autentične estetske ideje pretvara u sugestivne grafičke plastičke tvorevine s odista potentnim etičkim naboljem – bilo da govori o običnom ručku, o sebi kao „majci, ženi, ku-varici, spremaćici, vozaču, kopaču, umetniku“^[3], o identitetu, o prirodi, o ekologiji, o nasilju, ili o drugim sličnim jezgrovitim

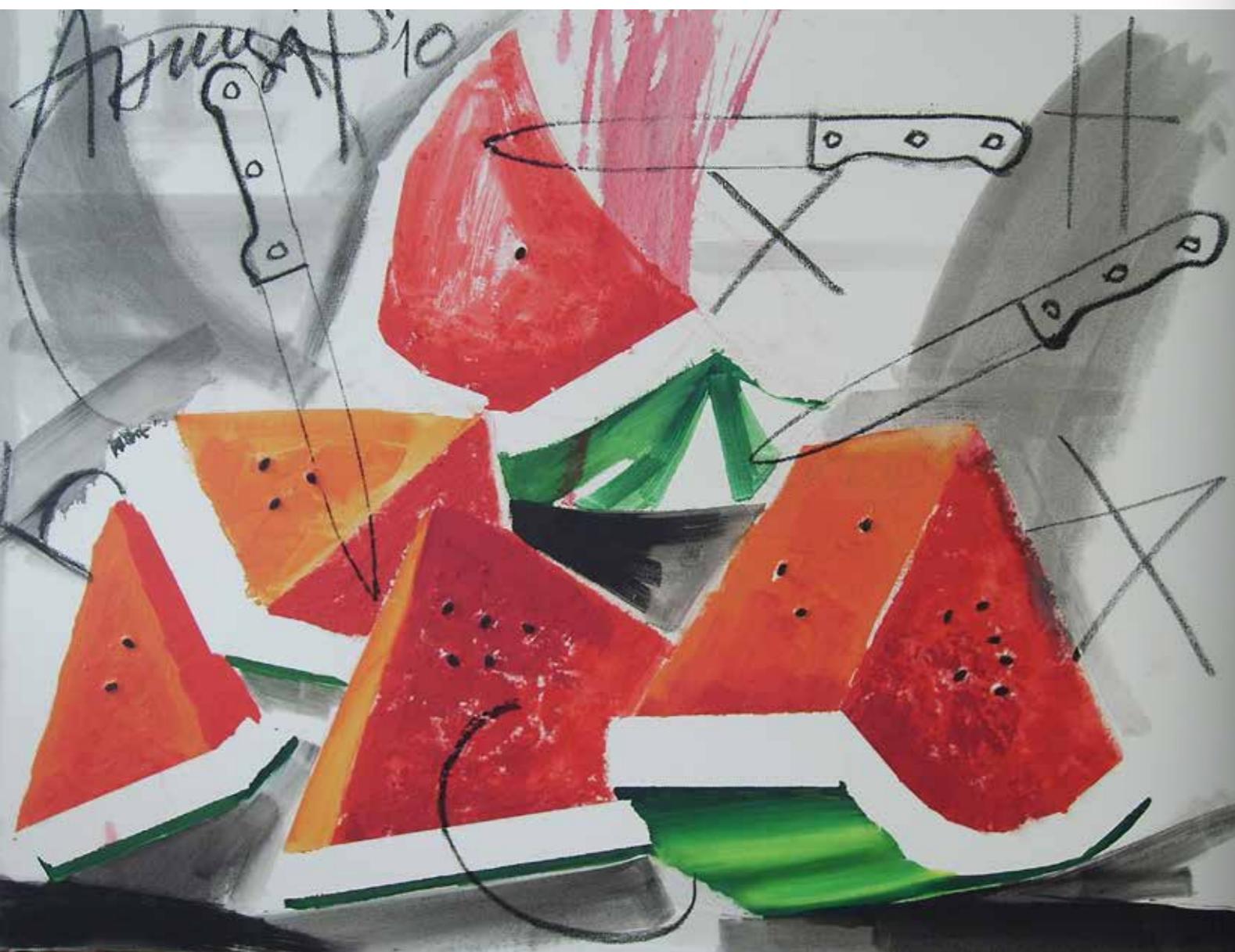
society. The motif inventory is nonpretentious and non-representative (pots, plates, forks, fruit and vegetable, flowers, pacifiers, rattles...), but it is fascinatingly precise in the vivisection of the state of the society and position of an individual within the specific transitional social context... Besides, these graphic statements of Anica Radošević Babić did not originate only through classic, mechanical, technological processing of the cliché – rather, all these used matrices were originally created as actual living organisms formed from organic matters (from grains, leaves, fruits), and inorganic matters (cardboard, linoleum). Coloured by vitally intensive colours, printed and impressed in graphic paper, these actual living products are “memorised” in graphic sheets and within the whole art of Anica Radošević Babić. These prints may actually be interpreted not only as interpretations, but also as a living product, as the convincing manifestations of everyday life. Inspired by life circumstances, the artist transforms her authentic aesthetic ideas into the suggestive plastic creations with

sublimatima vremena u kome živi i stvara... U jednom, skoro deceniju i po dugom kontinuitetu, tako konceptualni zasnovane grafike Anice Radošević Babić, u dijapazonu od potentnog ekspresivnog crteža do najnovijih svedenih i pojednostavljenih tragova predmeta od kojih pojedini dostižu znakovnu jezgrovitost, plastički se realizuju kao jedinstvena struktuirana tvorevina u kojoj se, na zavodljiv estetski i ubedljiv etički način, čuva i podstiče dignitet umetnosti (grafike) kao osobenog učestvovanja u društvu zahvaćenom kompleksnom socijalnom, političkom i kulturnom egzistencijalnom krizom...

Deo predgovora Save Stepanova u katalogu samostalne izložbe 2008 godine. u galeriji Kulturnog centra Vršac i galeriji Zlatno oko u Novom Sadu 2010.

Sava Stepanov

[1] Irina Subotić, Preface to the Catalogue of Solo Exhibition at Grafički kolektiv Gallery in Belgrade, 2-15 October 1997 [2] Sladjana Varagić, Cycle of MATRICES (Lat. mater – mother), Preface to the Catalogue of the Solo Exhibition Graphic Matrices, Culture Centre of Novi Sad, Mali likovni salon, Novi Sad, October 2005 [3] In the text of the preface to the catalogue of Anica Radošević's exhibition, Natal Diary, Graphics, Grafički kolektiv Gallery, Belgrade 31 March – 12 April, Jasmina Čubrilo quoted this part of sentence from her correspondence with Anica Radošević



Lubenice, 2010
akril na platnu, 70 × 100 cm

Watermelons, 2010
acrylic on canvas, 70 × 100 cm



Polečna večera, 1999
crtež, 70 × 100 cm

Spring Dinner, 1999
drawing, 70 × 100 cm



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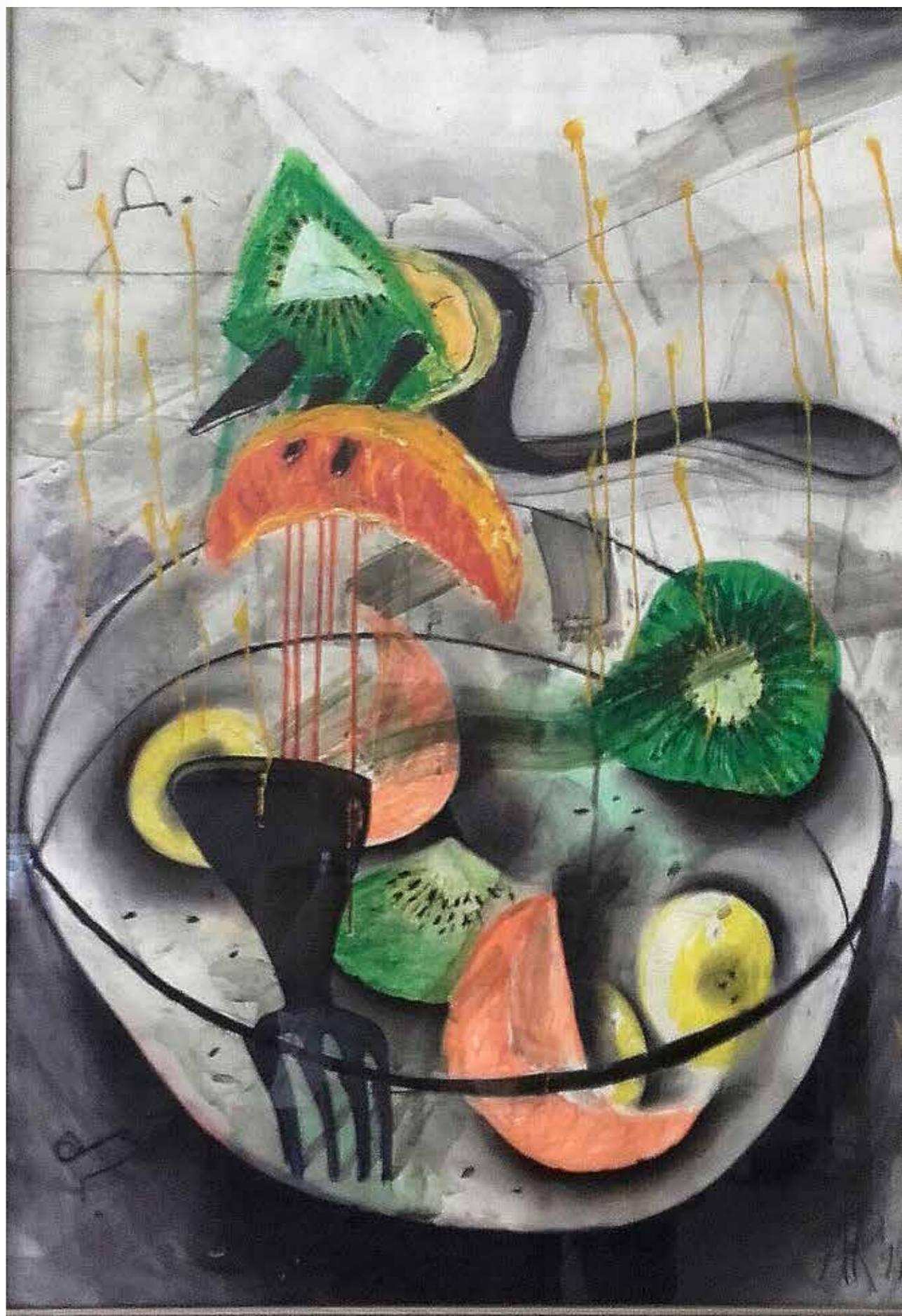
Doručak ručak večera, 2014
crtež, 70 × 50 cm

Breakfast Lunch Dinner, 2014
drawing, 70 × 50 cm

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Ljubomorni dezert, 1997
crtež, 100 × 70 cm

Jealous Dessert, 1997
drawing, 100 × 70 cm





Seme 2, 2014
kolografija, 50 × 70 cm

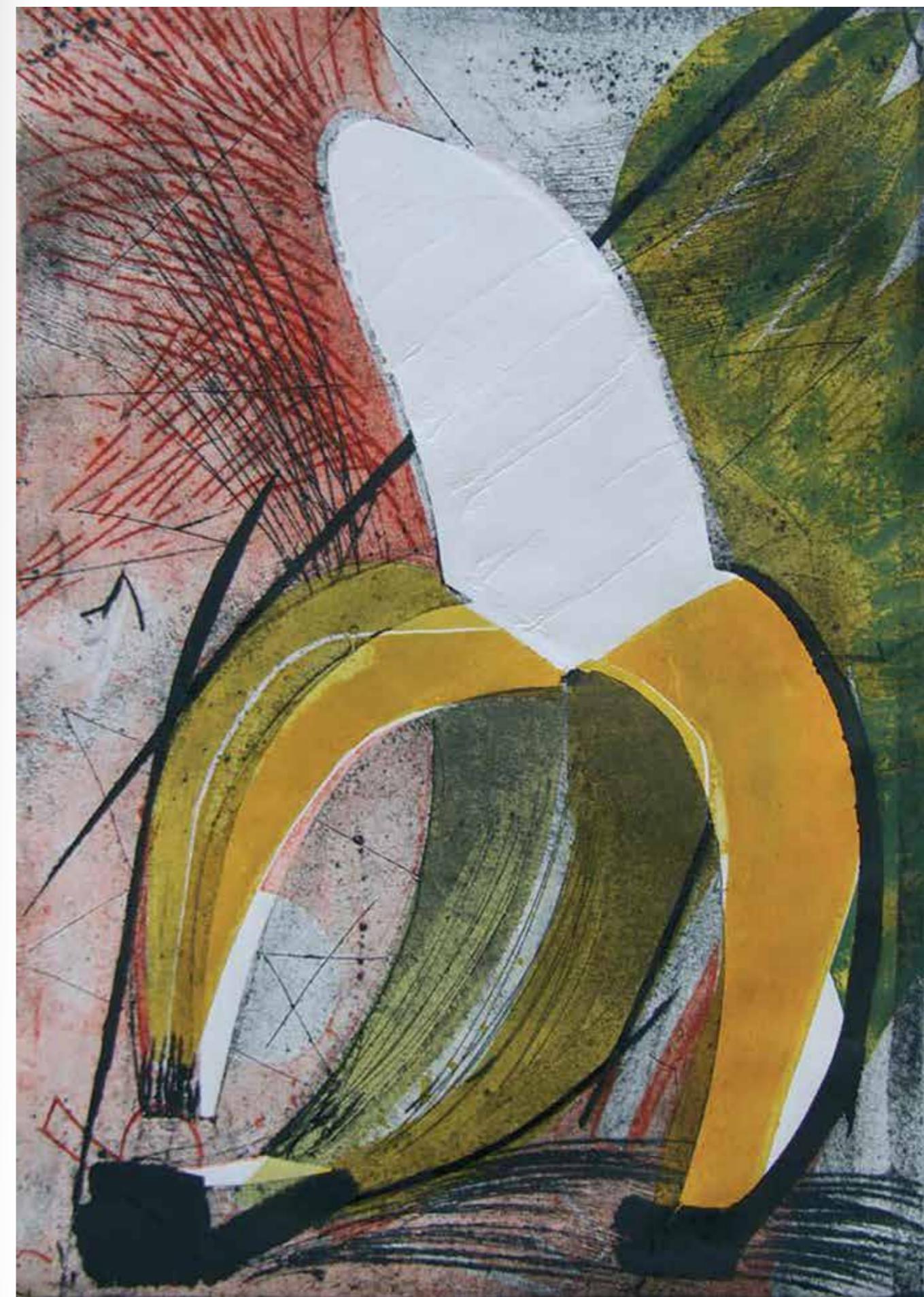
Seed 2, 2014
collagraph, 50 × 70 cm

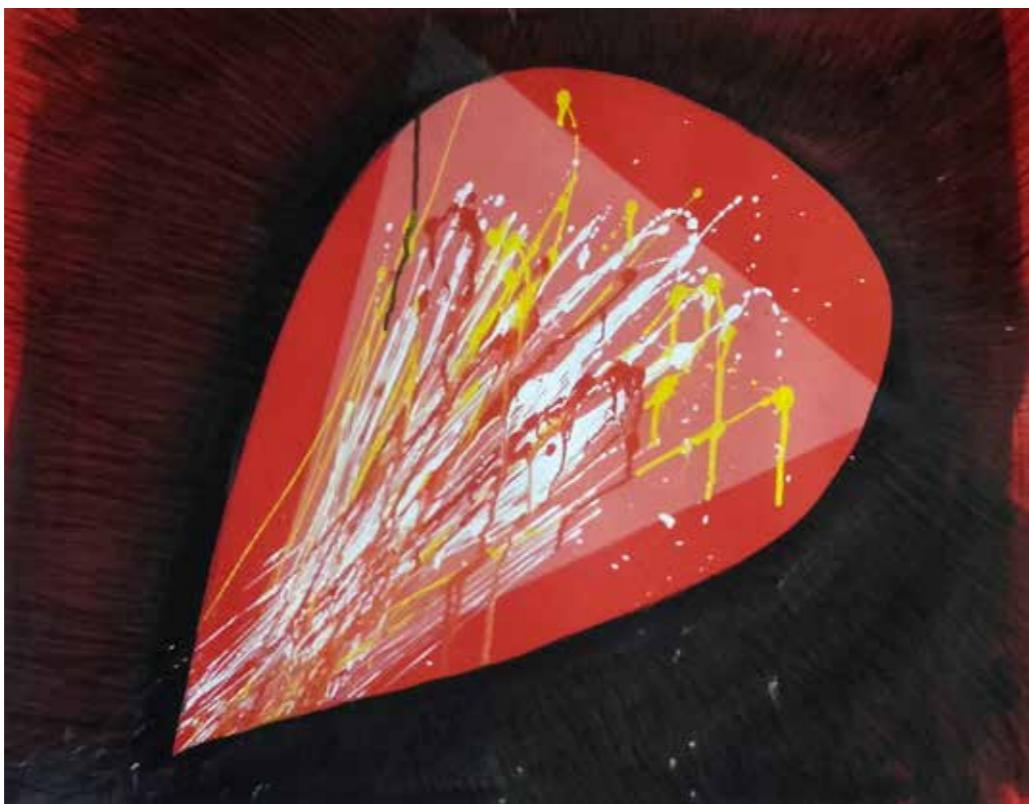


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Velika banana za velike majmune, 2008
kolografija, 100 × 70 cm

Large Banana for Large Monkeys, 2008
collagraph, 100 × 70 cm





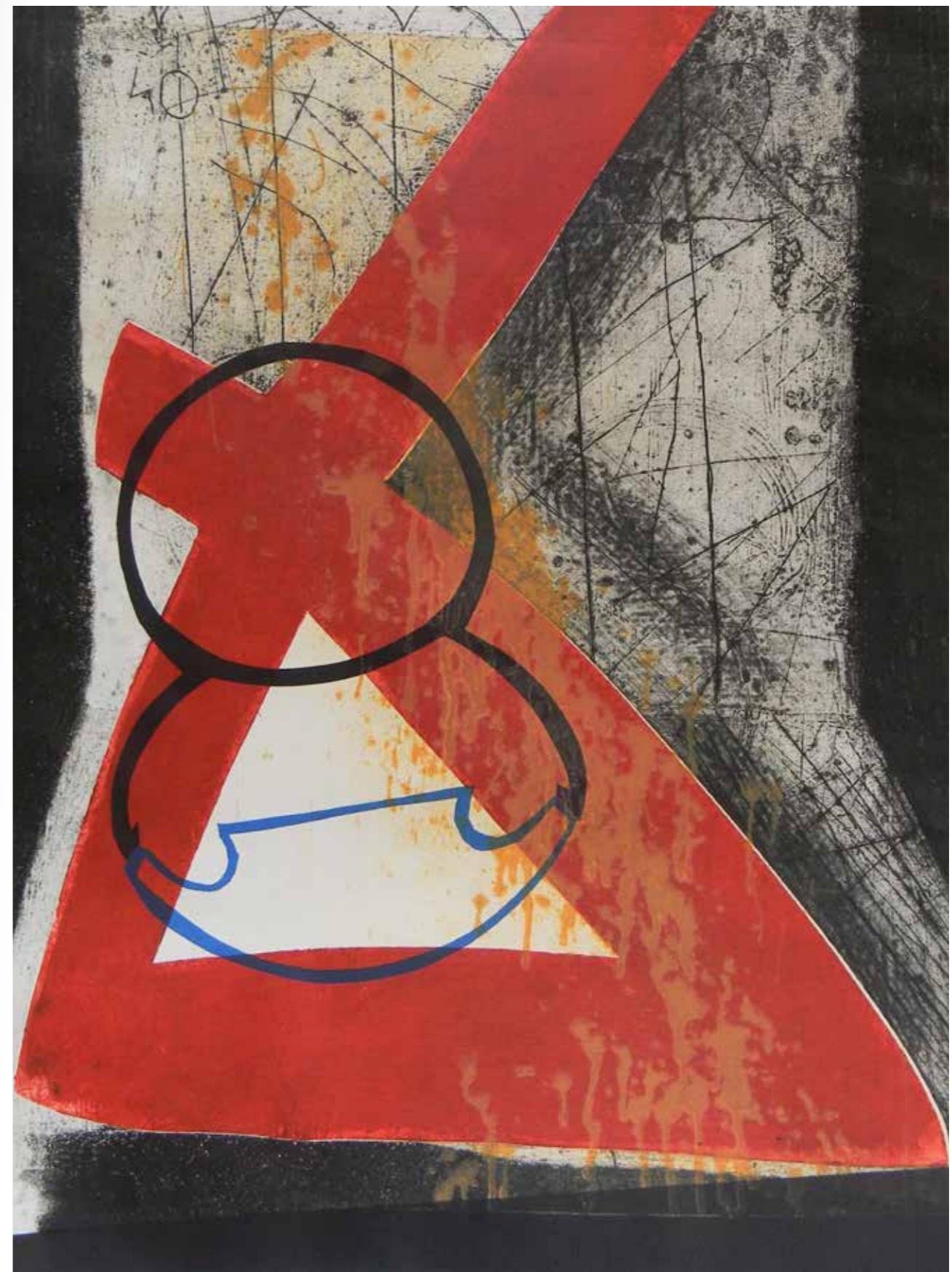
Seme 6, 2017
crtež, 50 × 70 cm

Seed 6, 2017
drawing, 50 × 70 cm



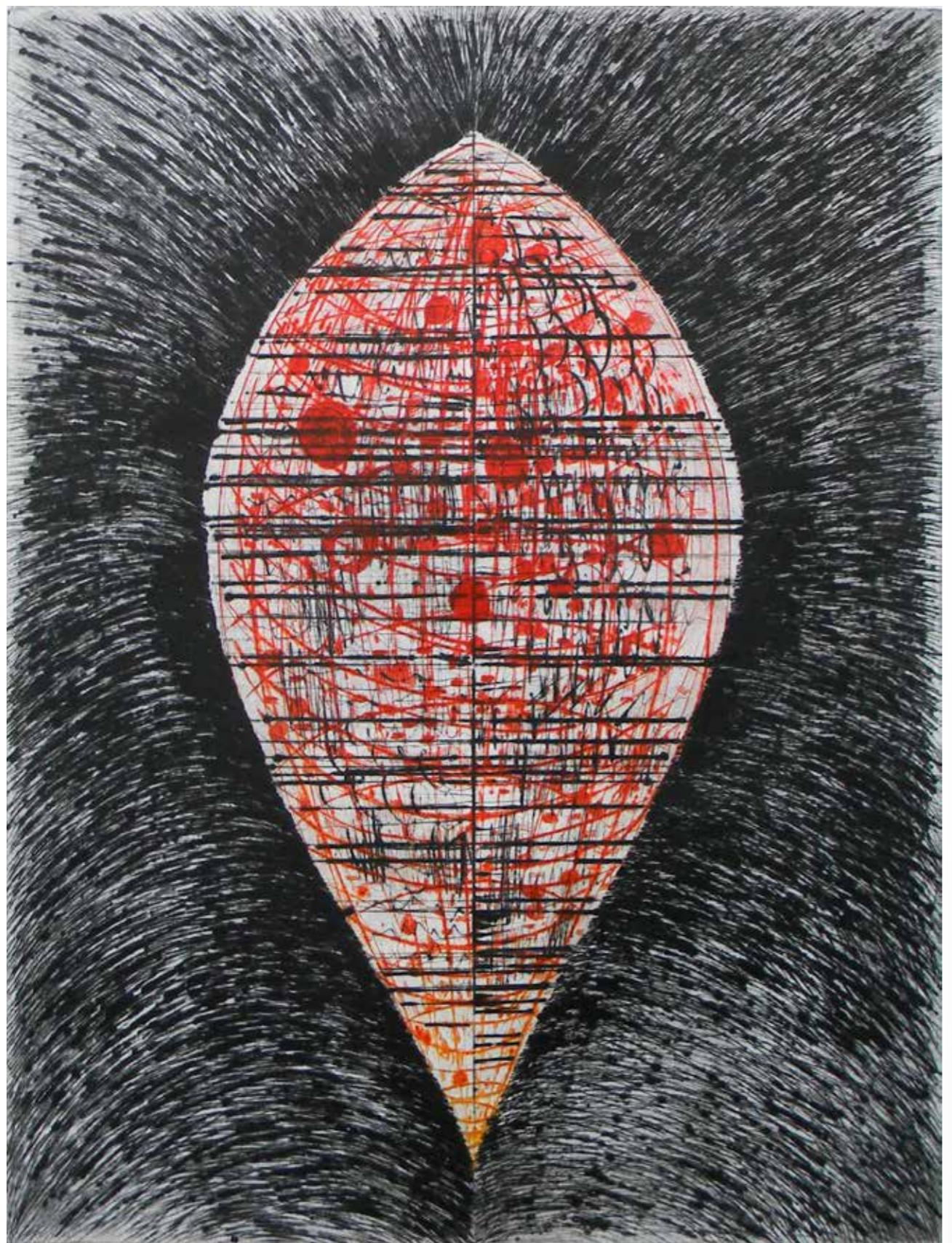
Mešana salata, 2002
linogravura, 70 × 100 cm

Mixed Salad, 2002
linocut, 70 × 100 cm



Prsten Paule Marić, 2012
kolografija, 100 × 70 cm

Paula Marić's Ring, 2012
collagraph, 100 × 70 cm



Seme 5, 2017
suva igla, 70 x 50 cm

Seed 5, 2017
dry point, 70 x 50 cm

Anica Radošević

Anica Radošević Babić, rođena 06.07.1972. godine u Vršcu.

Osnovne studije na Akademiji umetnosti u Novom Sadu završila 1996. godine.

Magistrirala je 2000. godine na Akademiji umetnosti u Novom Sadu, Katedra za grafiku u klasi profesora Zorana Todovića.

Član je ULUS-a od 1999. godine.

Anica Radošević Babić svoje rade izlaže u kontinuitetu od 1992. godine na kolektivnim i samostalnim izložbama na domaćim i inostranim prostorima (Beograd, Novi Sad, Vršac, Kraljevo, Niš, Pariz, Rim, Varna, Solun, Ženeva, Budimpešta, Seul...).

Radovi Anice Radošević Babić nalaze se u kolekcijama domaćih i inostranih ustanova kulture i privatnim kolekcijama.

Dobitnica je povelje grada Vršca za umetničko stvaralaštvo.

Nosioč je domaćih i kordinator više međunarodnih umetničkih studentskih projekata.

Od 2014. redovni je profesor na Katedri za grafiku Akademije umetnosti u Novom Sadu.

Kontakt:

anicaradosevic@yahoo.com
tel: 063 7493880

Anica Radošević

Anica Radošević Babić was born in Vršac (Serbia) on 6 July 1972. She completed her Bachelor's degree (1996) and earned her MA degree at the Academy of Arts in Novi Sad, Department for Graphic Art in the class of Zoran Todorović.

Has been member of ULUS (Association of Fine Artists of Serbia) since 1999.

She has been exhibiting her artwork continually since 1992 at numerous group and solo shows at home and abroad (Belgrade, Novi Sad, Vršac, Kraljevo, Niš, Paris, Varna, Geneva, Budapest, Seoul ...).

Many cultural institutions at home and abroad have her artwork in their art collections.

She is recipient of a Charter of the city of Vršac for artistic achievement.

She has set up domestic projects and is coordinator of several international student projects.

Since 2014 she is full professor at the Department of Graphic Art at the Academy of Arts in Novi Sad, Serbia.

Contact:

anicaradosevic@yahoo.com
Tel: 063 7493880



RADOVAN JANDRIĆ

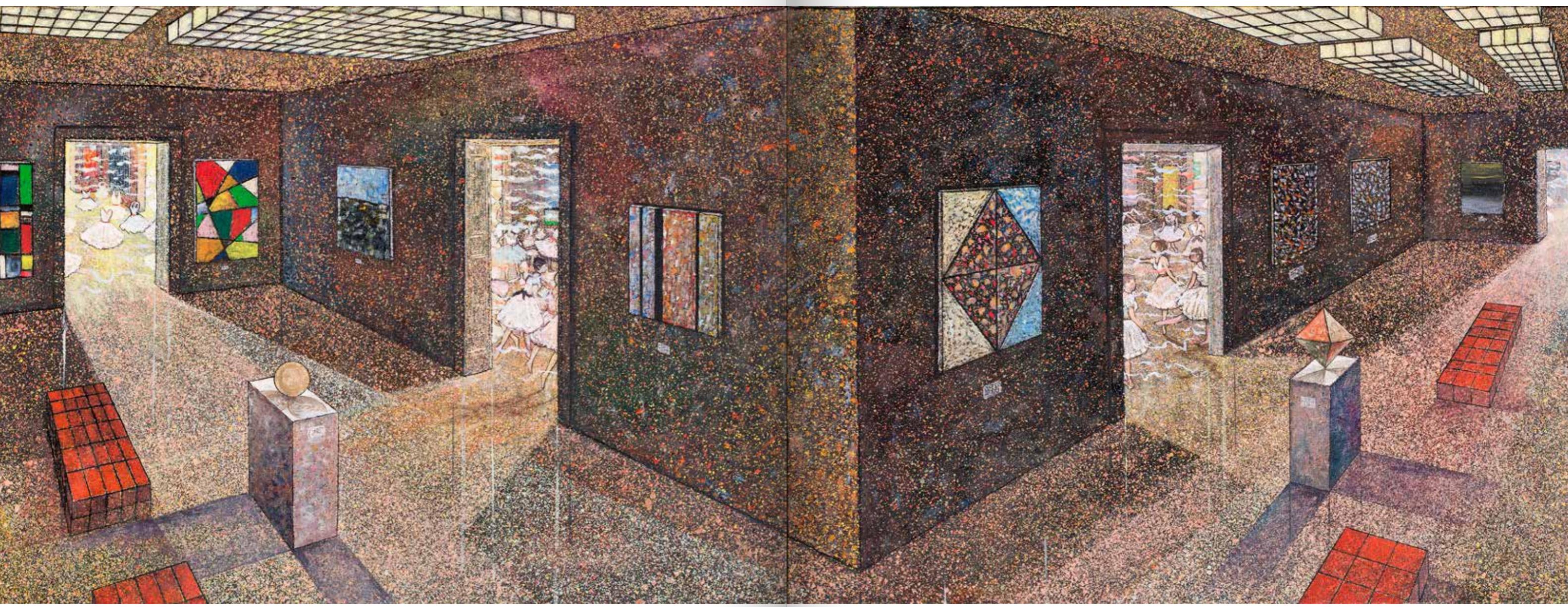
Jedna moguća stvarnost

A Possible Reality



Stvaranje, 2017
ulje na platnu, 100 × 80 cm

Creation, 2017
oil on canvas, 100 × 80 cm



Sećanje na Degasa, 2017
ulje na platnu, diptih 60 × 160 cm

Remembering Degas, 2017
oil on canvas, diptych 60 × 160 cm

Izvod iz kritike Ljiljane Ćinkul objavljen dana 23.07.2013 godine u dnevnom listu Politika povodom izložbe "Iz dnevnika seoskog umetnika" u prodajnoj galeriji Beograd - Jedna moguća stvarnost:

Od kada je pre tri decenije završio svoje umetničko školovanje na akademijama u Beogradu i Zagrebu, neopterećen stvaralaštvom svojih profesora Ante Kuduza i Marka Krsmanovića, Radovan Jandrić (1954) je krenuo drugim putem, a njegovo formiranje u duhu figuracije naglašeno je afinitetom za vizuelizaciju svakodnevnice, mahom skaski iz seoskog života. Scenski karakter njegovih radova blizak je formi čitljive i subjektivističke dnevničke hronike koja fokusira događaje (igranke, svadbe, svetkovine, sahrane, bdenja), a ovi sudsinski momenti o životu i smrti, svakako mogu

Excerpts from a review written by Ljiljana Ćinkul, the art critic of the daily newspaper Politika, on Radovan Jandrić's exhibition From a Diary of a Country Artist held in Sales Gallery Beograd - published on 23 July 2013

- A Possible Reality:

Since he has completed his schooling in art three decades ago at the art academies in Belgrade and Zagreb, not burdened by the art styles of his professors Ante Kuduz and Marko Krsmanović, Radovan Jandrić (1954) chose another path. His choice of figurative art is emphasized by his affinity for the visualization of everyday life, mostly folktales depicting life in the countryside. The scenic character of his works is similar to a readable and subjective diary – a chronicle that focuses on events determined by destiny (dances,

da izmene životne tokove. U njegovim radovima dominantna je sigurna ruka crtača koja definiše i zbija mnoštvo detalja u kompoziciju čiji je ilustrativni karakter koji je koncentrisan i na atmosferu i karakter prizora. Dijalogom stvaranog i fiktivnog u beskonačnom krugu sa ponavljanjima i razlikama, rekonstruiše se enigmatično, lucidno i teško, a sudar mentalnih i fizičkih sila u zgušnutom prostoru kadra njansira fragmente stvarnog i mogućeg, etičkog i estetičkog principa. Simptomatičan je starinski kompozicioni princip u realizaciji vizuelno-tekstualno koji je blizak rešenjima Hilendarskih grafika iz XVIII i XIX veka.

Radovan Jandrić je afirmisan na domaćoj likovnoj sceni, pre svega, kao grafičar i u toj oblasti je stekao društveni status, profesor je na Akademiji umetnosti

weddings, festivals, funerals, wakes), moments dealing with life and death that definitely change the course of life. A dominant feature of his work is the sure hand of a master drawer who defines and condenses a multitude of details into a composition of an illustrious character focused on the atmosphere and the character of the scene. In a dialogue between the real and the fictional in an eternal circle with repetitions and differences, the enigmatic, the lucid and the difficult is reconstructed. The clash of the mental and physical forces in the dense space of the frame nuances fragments of the real and the possible, the ethical and aesthetical principal. His traditional approach to composition can be seen in the realization of the visual-textual which is similar to the prints made in Hilandar Monastery on Month Athos,



Bela golubica, 2014
ulje na platnu, 180 × 120 cm

White Dove, 2014
oil on canvas, 180 × 120 cm



Uvelo lišće, 2008–2012
ulje na platnu, 190 × 130 cm

Withered Leaves, 2008–2012
oil on canvas, 190 × 130 cm

u Novom Sadu, a ova izložba je potvrda kontinuiteta u njegovom radu.

Izvod iz kritike Miloša Arsića povodom izložbe slika u Muzeju savremene likovne umetnosti Novi Sad, februar-mart 2005:

Slike i crteži Radovana Jandrića kao ubedljivo pikturalno organizovane zapravo, uobličene karakteristične (uglavnom ruralne) scene događaja / događanja, predstavljaju samo moguću zbilju, posebna područja IZMAŠTANE stvarnosti. U njima preovlađuje atmosfera sete, nostalgija čoveka koji više ne pripada jednoj sredini koju je tako dobro poznavao, kome je sada ostalo samo sećanje i koji mora, izmenjenim pogledom i u ambijentu već sasvim drugaćijih događaja odnosno, načina na koji je urađeno i organizovano stanje egzi-

Greece in the 18 and 19 century.

Radovan Jandrić is a well established artist on the domestic fine arts scene, primarily acknowledged as a printmaker. He teaches at the Academy of Arts in Novi Sad as a full professor and this exhibition confirms the continuity in his work.

Excerpts from a review written by Miloš Arsić on Radovan Jandrić's exhibition of paintings held at the Museum of Contemporary Art in Novi Sad, Serbia (February-March 2005):

Radovan Jandrić's paintings and drawings are scenes depicting characteristic events taking place mostly in the countryside that are pictorially organized in a convincing manner which present only one possible reality, a special realm of IMAGINED

stencije (u nametnutoj zbilji kojoj ne želi da se do kraja prilagodi, ni da je prihvati), da u slikama sećanja i zaborava, pretoči svoju čežnju za pričom i pripovedanjem kao, pre nametnutog nego izabranog, načina krajnje subjektivnog prepričavanja, to će ga, na kraju, dovesti u stanje neprekidnih poređenja vrednosti prošlog i sadašnjeg vremena, u dilemi o istini sreće, odvesti u spekulativna područja raspravljanja o smislu egzistencijalnog mira koji se može naći u tajanstvonom i izazovnom svetu označene tišine – SLIKE.

Ona sadrži i određenu univerzalnost intrige koja donekle obespokojava, stvara opsene koje se čine stvarnim, varke koje, nimalo paradoksalno, vode ka istini prizora u kome moramo aktivno da učestvujemo. Njegove slike i crteži podjednako objašnjavaju i zatamnu-

reality. An atmosphere of sadness prevails in his paintings, the nostalgia of a man who has ceased to belong to an environment that he used to know very well and who now has only memories of it. The man who with a modified attitude and in a completely different environment with different rituals and organization of life (in an imposed reality which he does not want to completely accept and adapt to) seeks to transpose his longing for a story and storytelling into paintings of recollection and forgetfulness. It is more an imposed than a chosen manner of an extremely subjective recounting that results in a state of constant comparison of past and present values, confronting a dilemma on the verity of happiness that takes him into speculative realms of discussion on the

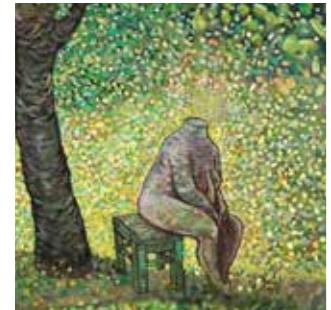


U vrtu, 2014
ulje na platnu, 190 × 130 cm

In the Garden, 2014
oil on canvas, 190 × 130 cm

ju smisao prepoznatog, one nas istovremeno privlače i čine opreznim, izazivaju iracionalnu nostalгију i spremnost da označeni svet još jednom ispitamo tačnije, da preispitamo sopstveno mesto u događajima u kojima, možda, i nismo učestvovali.

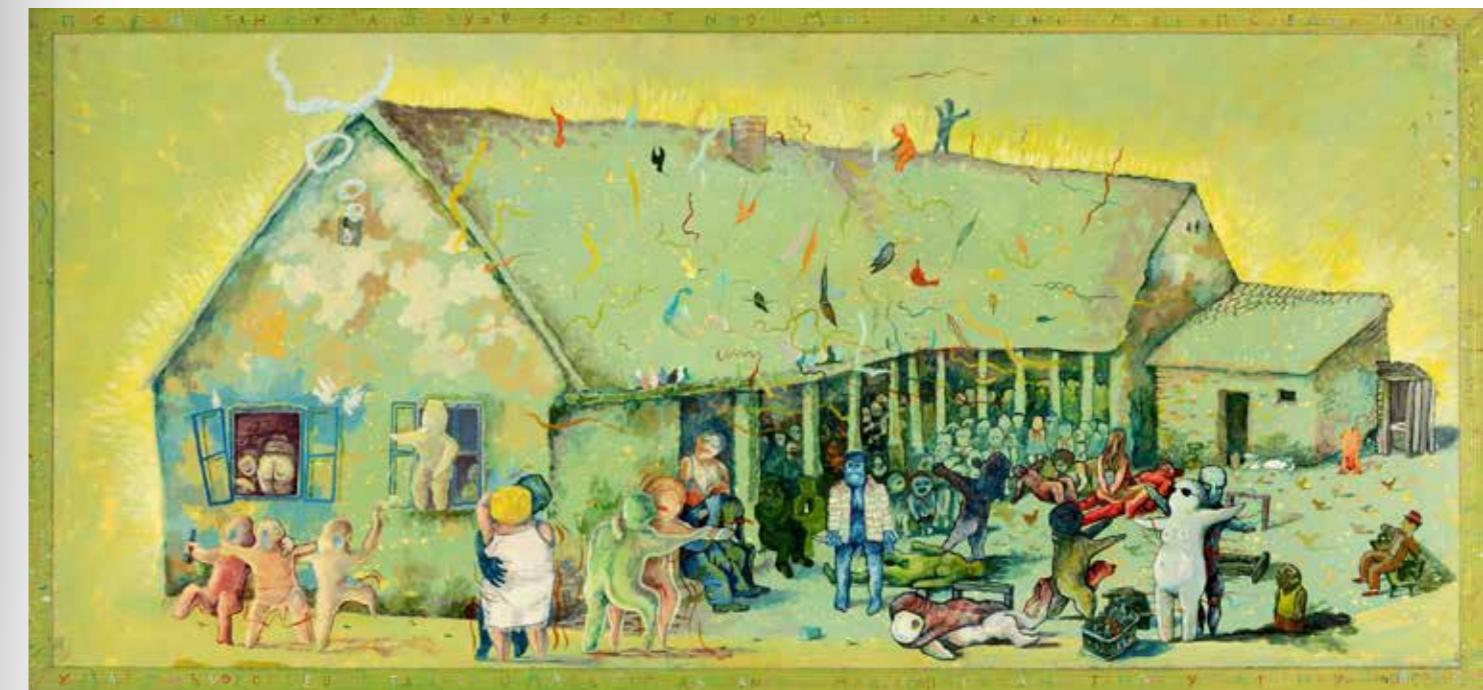
Miloš Arsić



meaning of existential peace that could be found in the mysterious and challenging world of signified silence – the PICTURE.

It contains a certain universality, an intrigue, that induces a certain feeling of unrest, creates illusions that seem to be real, deceptions that lead, not at all paradoxically, to the reality of the image in which we have to actively participate. His paintings and drawings equally explain and disguise the meaning of the recognized, they simultaneously attract us and make us cautious, provoke an irrational nostalgia and readiness to once again reexamine the designated world, more precisely to reexamine our own place in the events we may not have participated in.

Miloš Arsić



Poslednji tango u Magliću, 2005
ulje na drvetu, 114 × 53,5 cm

Last Tango in Maglić, 2005
oil on wood panel, 114 × 53,5 cm



Priča o vremenu kad je more
zalutalo u moje dvorište, 2006
ulje na drvetu, 114 × 56,5 cm

Tale of the Time When the Sea Lost
Its Way and Came to My Yard, 2006
oil on wood panel, 114 × 56,5 cm



Sjećanja, 2010
ulje na platnu, 190 × 130 cm

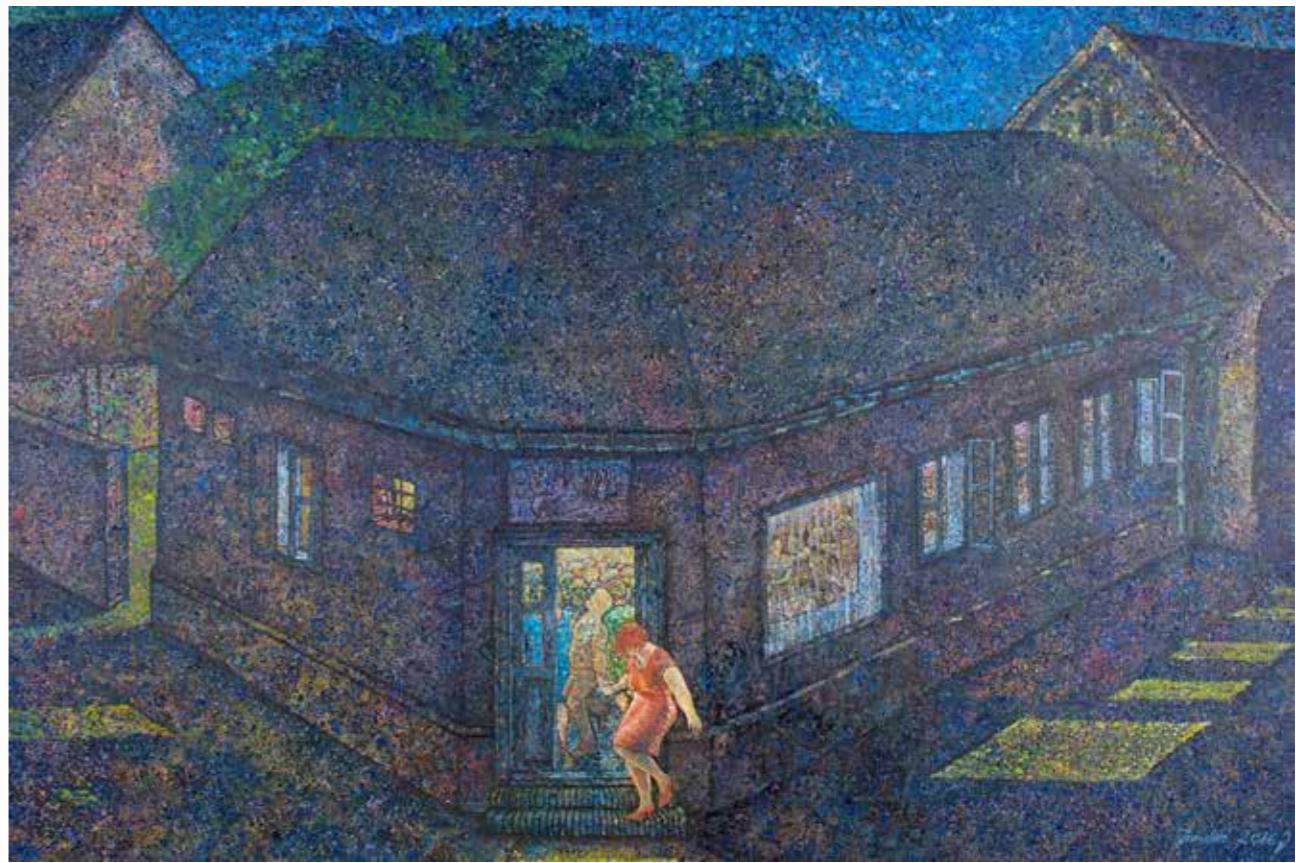
Memories, 2010
oil on canvas, 190 × 130 cm



Igranka u Domu kulture II, 2016
ulje na platnu, 180 × 120 cm

Dance in the Cultural Center II, 2016
oil on canvas, 180 × 120 cm

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Igranka u Domu kulture, 2016
ulje na platnu, 180 × 120 cm

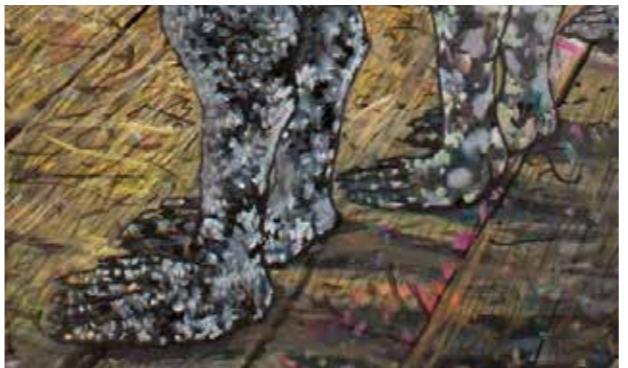
Dance in the Cultural Center, 2016
oil on canvas, 180 × 120 cm





U ateljeu, 2016
ulje na platnu, 180 × 120 cm

In the Studio, 2016
oil on canvas, 180 × 120 cm



U ateljeu I, 2016
ulje na platnu, 180 × 120 cm

In the Studio I, 2016
oil on canvas, 180 × 120 cm



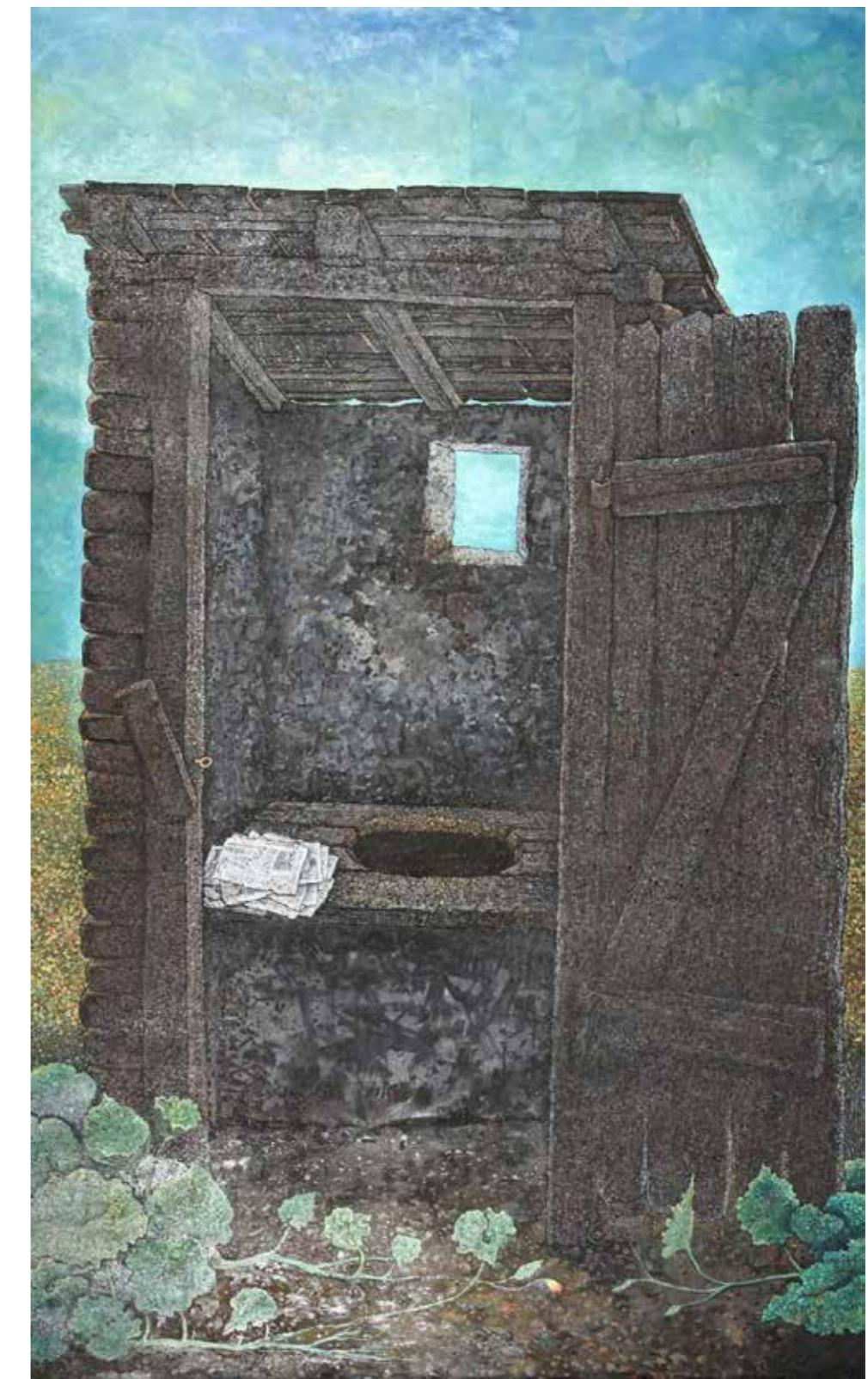
Tajna stvaranja, 2017
ulje na platnu, 180 × 120 cm | Secret of Creation, 2017
oil on canvas, 180 × 120 cm



<

Sećanja, 2011
ulje na platnu, 190 × 130 cm

Memories, 2011
oil on canvas, 190 × 130 cm



Poljski wc, 2013
ulje na platnu, 190 × 130 cm

Field Toilet, 2013
oil on canvas, 190 × 130 cm



Zeleno volim te zeleno, 2014
ulje na platnu, 180 × 120 cm

Green Love You Green, 2014
oil on canvas, 180 × 120 cm

Radovan Jandrić

Rođen je 19. Maja 1954. godine, u Obrovcu (Srbija). Završio je Akademiju likovnih umetnosti u Zagrebu 1980. godine, u klasi profesora Ante Kuduza. Postdiplomske studije završio je na Fakultetu likovnih umetnosti u Beogradu 1983. godine u klasi prof. Marka Krsmanovića. Redovan je profesor na Akademiji umetnosti u Novom Sadu na predmetu grafika s tehnologijom. Bavi se grafikom, crtežom, slikanjem i vitražom. Učestvovao je na preko 300 kolektivnih izložbi i bijenala, a imao je 32 samostalne izložbe u zemlji i inostranstvu.

Studijska putovanja: Nemačka, Holandija i Francuska.

Radovan Jandrić

Radovan Jandrić was born in Obrovac (Serbia) in 1954. He graduated from the Academy of Fine Arts in Zagreb (1980) in the class of Prof. Ante Kuduz. He completed his postgraduate studies at the Faculty of Fine Arts in Belgrade (1983) in the class of Prof. Marko Krsmanović. He is Full Professor at the Academy of Arts in Novi Sad, Serbia, teaching the subject: Printmaking and Technology. In addition to drawing and painting he is printmaker and designs stained glass. He participated in more than 300 group exhibitions and biennials and had 32 solo shows at home and abroad. Study trips: Germany, Holland and France.



**JELENA SEKULIĆ
VOLJANEK**



Zagrljeni mesec
akril na platnu, 100 × 80 cm

Embraced Moon
acrylic on canvas, 100 × 80 cm



Pali anđeo
akrilik na platnu, 120 × 90 cm

Fallen Angel
acrylic on canvas, 120 × 90 cm



Kit u plavom
komb. tehniku na platnu, 88 × 130 cm

Whale in Blue
mixed media on canvas, 88 × 130 cm

Slikarstvo Jelene Sekulić-Voljanek u ranim radovima gotovo u celosti prožeto je zoomorfnom tematikom sa otvorenim interesovanjem za figuraciju i realizam. Verne klasičnim likovnim tradicijama Jelenine slike nisu samo demonstracija suverenosti umetničkih egezektorskih moći i formalizacija gradivnih elemenata rada. Tragajući u novim radovima za sopstvenom poetikom, Jelena postupno figure životinja, svojom tradicionalnom tehnikom, uvodi u posredovane prizore, nastavljujući da afirmiše sam medij, sam „domen klasične slike”, kroz figuraciju kao jezičku osnovu ali ne u smislu kopiranja pojavnog sveta. Ljudska figura dominira a scene su transponovane, kao da su uhvaćene i zumirane nekim okularom, sintetišući prostorno-vremenski plan, koji prekomponuje realnost uz narativno poetske nazine slika. To su platna humornog i ironičnog duha prožeta poetskim realizmom, nadrealizmom i ekspresionizmom. Zaštitni znak novog ciklusa i kopča

Zoomorphic topics almost completely pervaded in the early paintings of Jelena Sekulić-Voljanek who openly embraced figuration and realism. True to the classic fine art tradition, Jelena's paintings do not only demonstrate her sovereign artistic skills in the execution of a painting but also her skill to formulate the compositional elements of the working procedure. Seeking to find her own distinctive poetic in her more recent works, Jelena gradually introduces animal figures, using her traditional technique, into mediated images that continuing to affirm the media itself, “the domain of a classical painting” through figuration as the basis of her artistic language but not in the sense of copying the realistic world. The human figure dominates and the scenes are transposed as if they were frozen and zoomed by an ocular lens that synthesizes the spatial - temporal plane that recomposes reality together with the narrative poetic

narativnosti sa ranim radovima je postao bicikl. Upravo spram bicikla, Jelena pozicionira figure žena i muškaraca na pozornici lokalno-urbanog, bez određenih koordinata. Forma i ideja samog bicikla omogućava slikarki da se ekspresivno izrazi beležeći u postavci zastavljeni pokret ljudskog tela i točkova. Nadrealistički diskurs iskazan je kroz erotizam u slikama „Potraga za rajem”, „Susret” i „Alegorijama braka”. Jelena na ovim platnima identificuje ženu i njenu privlačnost kao ideal i simbol nadrealističke fantazije, pozicionirajući je ne u smislu njene društvene funkcije, već tako što prikazuje njenu inspirativnu ulogu. „Udarnica” je žena u lascivnoj poziciji koja provocira. Kadriranjem, sprečava nas da vidimo lice te žene. Ona tako postaje telo koje govori - mlada, zgodna, samouverena. Slikarka ovde ide na uvećan detalj, ili smanjenje personaža, što donosi više mogućnosti da se detaljnije „skenira” urbanizujuća scena, dok svojim naslovom slika korespondira sa

titles of the paintings. Poetic realism, surrealism and expressionism together with a certain humorous and ironic spirit pervades in paintings. The trademark of the new cycle of paintings and the narrative link with her earlier work is the bicycle. It is precisely against the bicycle that Jelena positions the figures of women and men on the stage of the local-urban setting without any specific coordinates. The shape and the idea of the bicycle allows Jelena to articulate herself expressively while registering the movements of the human body and the bicycle wheels frozen in time. The surrealist discourse is expressed through eroticism seen in the paintings In Search of Paradise, An Encounter, and the Allegories of Marriage. Jelena identifies the woman and her attractiveness as an ideal and symbol of surrealist fantasy , positioning her not in her social function but in a way that shows her in her inspirational role. A Woman Shock-Worker (a Soviet honorary title



Koncert za Natašu
komb. tehnika na platnu, 100 × 70 cm

Concert for Nataša
mixed media on canvas, 100 × 70 cm

upotreboom ženskog tela u modernom potrošačkom društvu iza kojeg stoji modna industrija. „Plamenim zorama” probudena iz sna, ženska figura udarnički pokreće točak uskovitlan simbolikom ponavljanja misli i postupaka... Slikarka ostaje verna figuraciji ali sada kroz ljudsku figuru kao večiti slikarski izazov. Njena žena je ironični metaerotski kod kao izraz skrivenih želja o ženi, čak i kad je andeoski lepa (Pali andeo).

Is. um, Tanja Mijalčić



describing a super productive, enthusiastic worker) depicts a woman in a lascivious and provocative pose. The framing used in the composition of the painting prevents us from seeing the woman's face. Thus, she becomes a body that speaks, a young, attractive, self-confident woman. Jelena enlarges the details or reduces the person which makes it possible to "scan" the urban scene in more detail while the title of the painting corresponds with the way the fashion industry determines the use of the female body in our modern consumer society. The painting Flaming Dawns depicts a female figure, that has just woken up full of enthusiasm and strength, moving a wheel swirling with the symbolism of repeated thoughts and actions ... Jelena remains committed to figuration but now to the human figure that has been an eternal challenge to painters. Her woman represents the ironic meta-erotic code that expresses the hidden desires directed towards her even when she is angelically beautiful (Fallen Angel).

Tanja Mijalčić, art historian



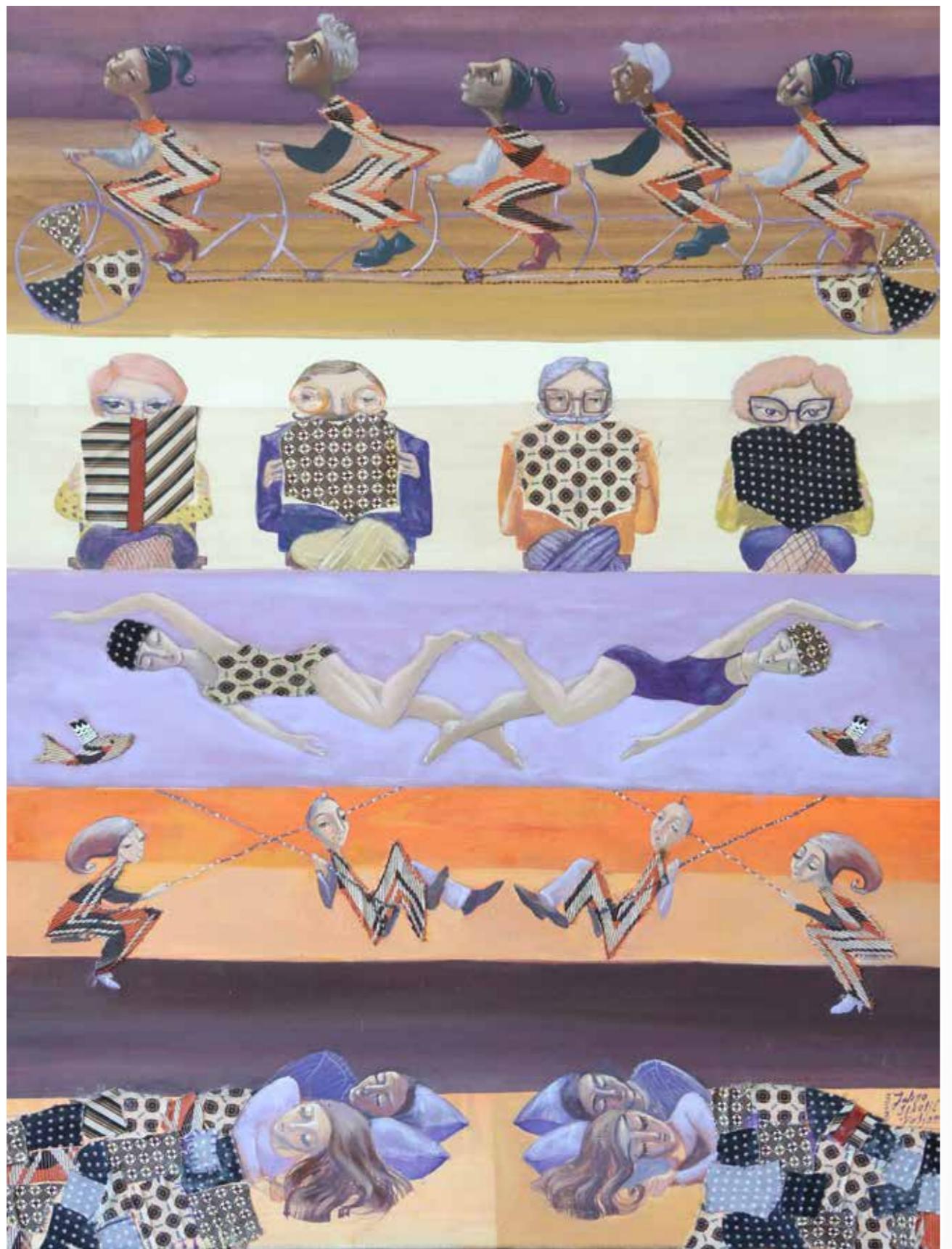
Zajedničko vreme i prostor
ulje na platnu, 35 × 65 cm

Joint Time and Space
oil on canvas, 35 × 65 cm



Panonska potraga
komb. tehnika na platnu, 51 × 118 cm

Panonian Quest
mixed media on canvas, 51 × 118 cm



Život je ornament
kom. tehnika na platnu, 80 × 60 cm

Life is an Ornament
mixed media on canvas, 80 × 60 cm



Nojeva barka
komb. tehnika na platnu, 200 × 200 cm

Noah's Arc
mixed media on canvas, 200 × 200 cm



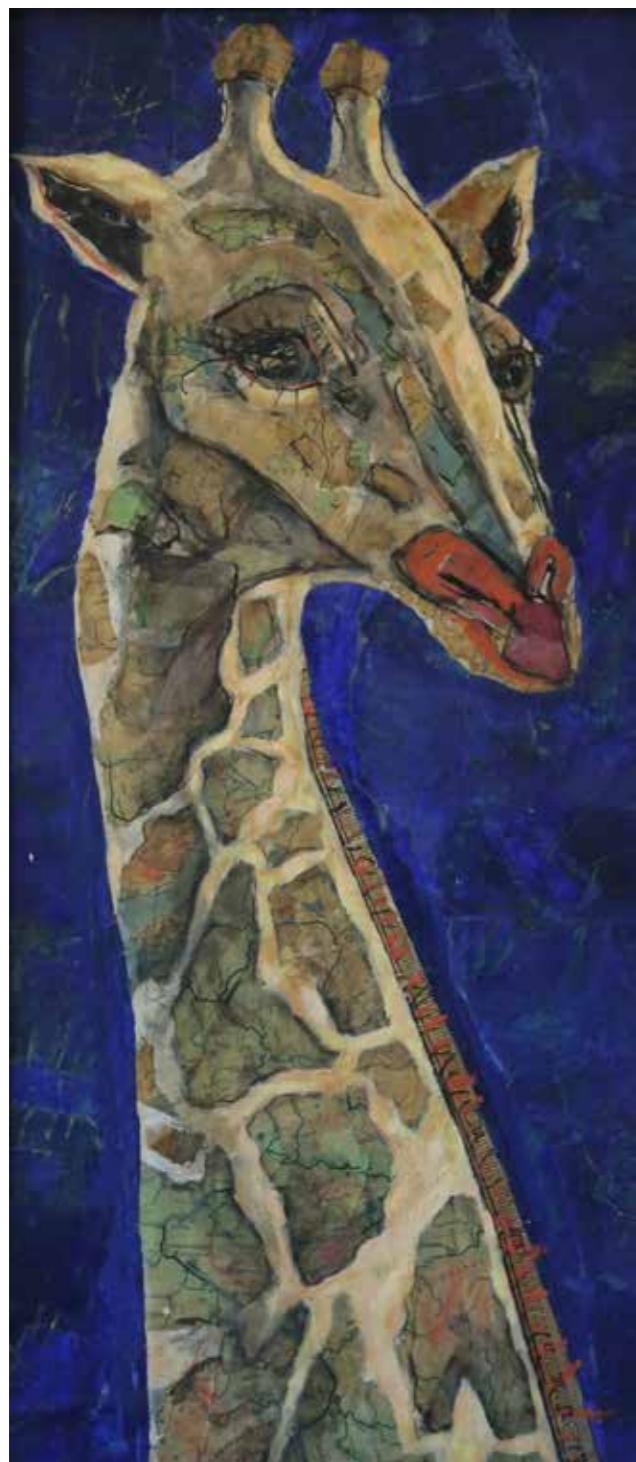
Beskonačni namigivači
ulje na platnu, 50 × 35 cm

Endless Blinkers
oil on canvas, 50 × 35 cm



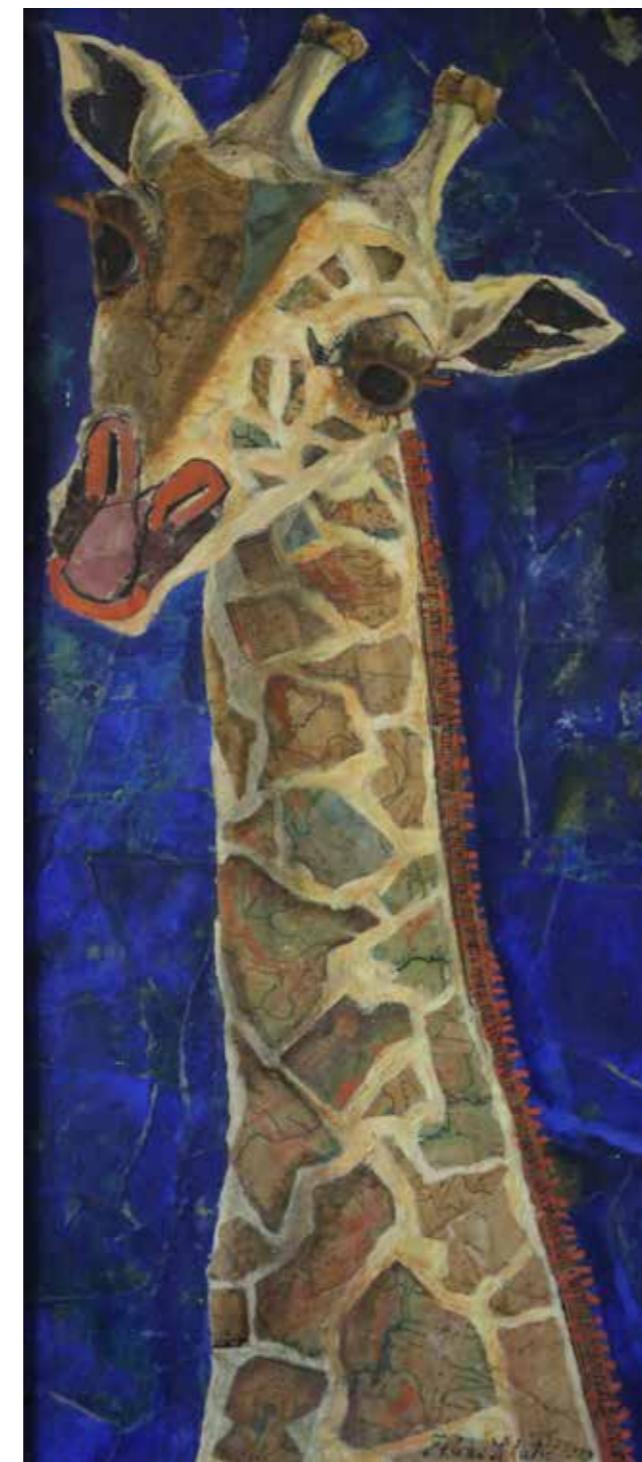
Susret
komb. tehnika na platnu, 120 × 90 cm

An Encounter
mixed media on canvas, 120 × 90 cm



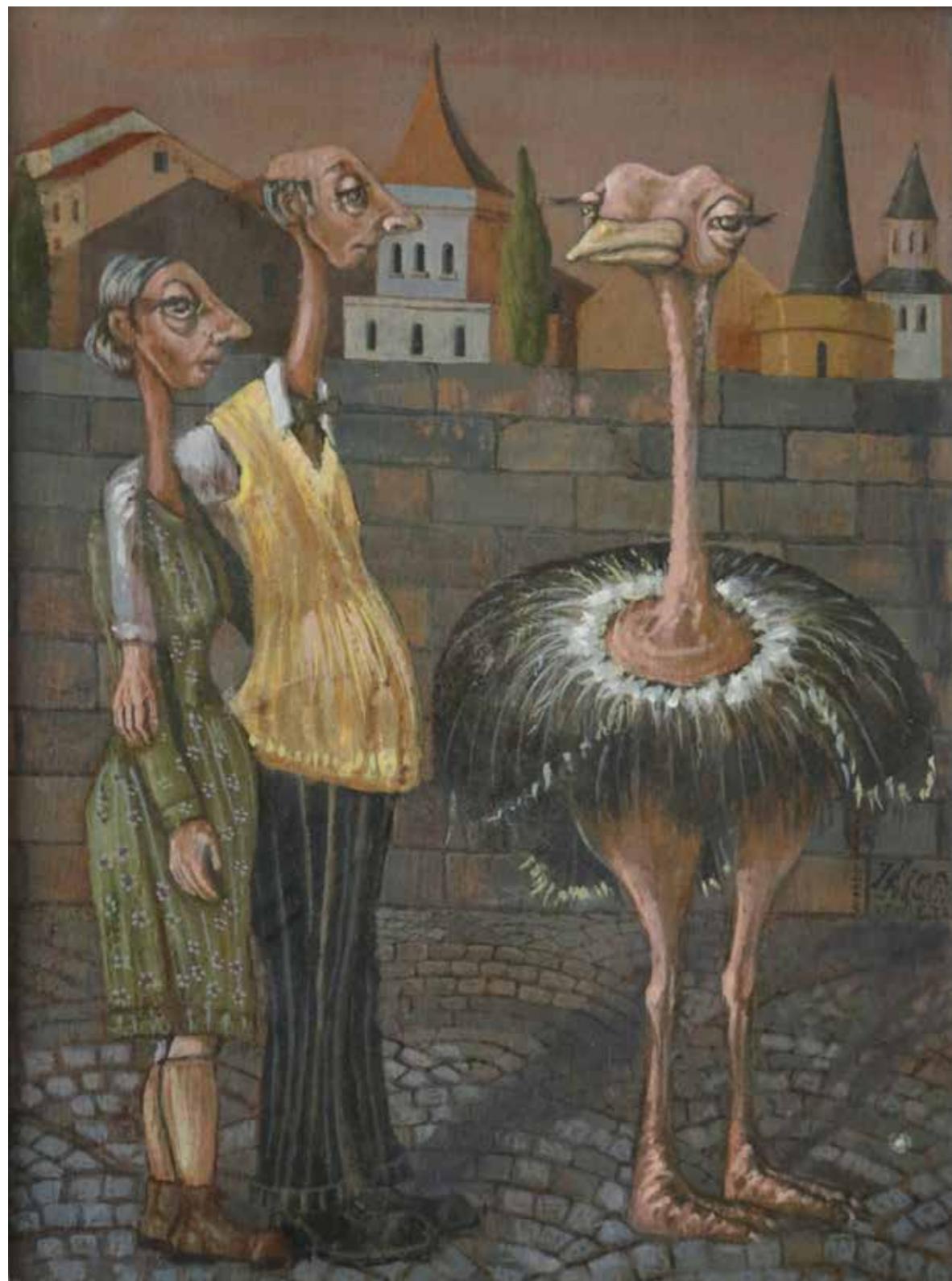
Portret žirafe - diptih
kolaž na šperploči, 112 × 47 cm

Portrait of a Giraffee - diptych
collage on plywood, 112 × 47 cm



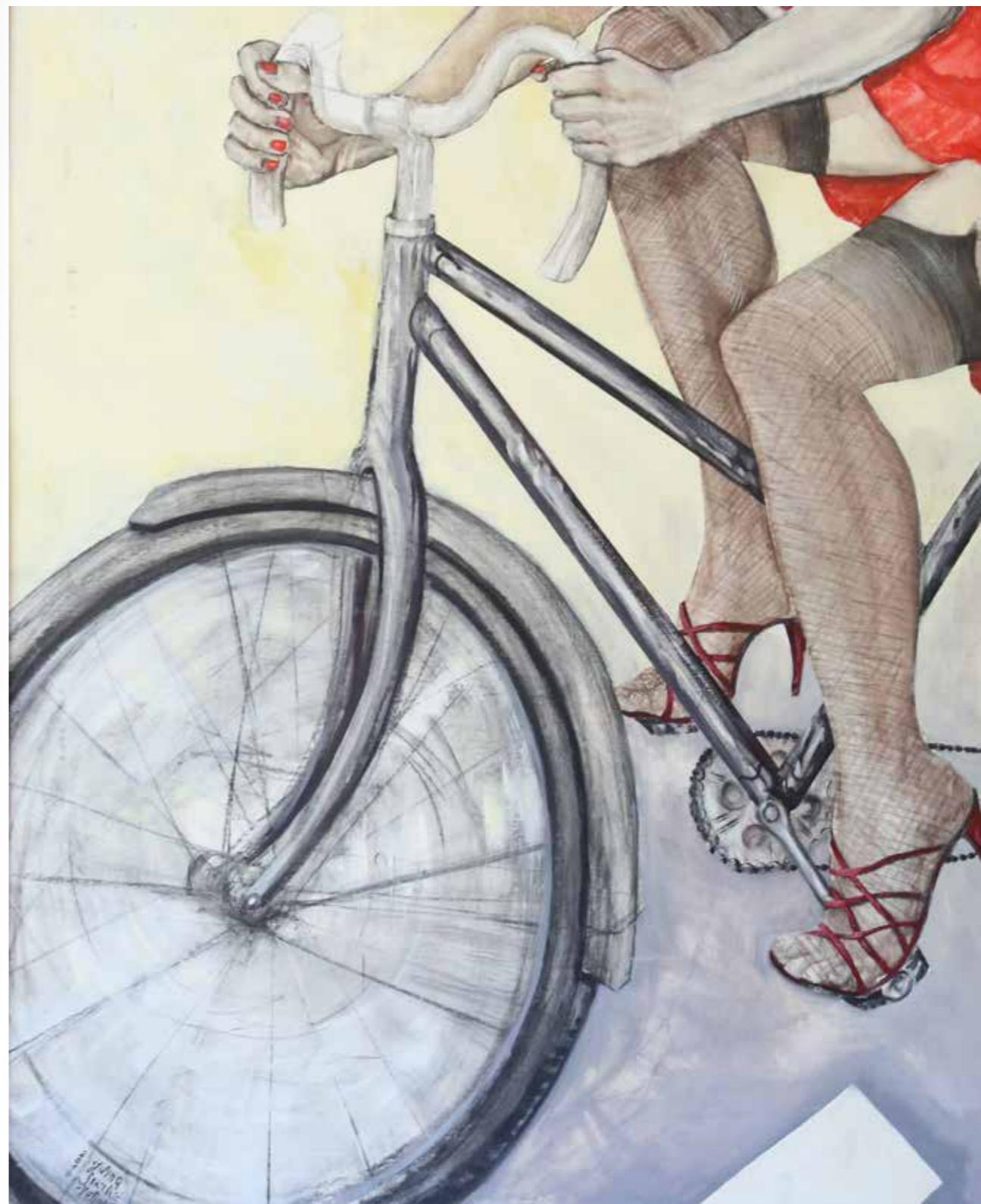
Piramidalne šarene laže
akrilik na šperploči, 120 × 105 cm

Ponzi Scheme Mug's Game
acrylic on plywood, 120 × 105 cm



Pronadi Noja
ulje na platnu, 40 × 30 cm

Find Noah
oil on canvas, 40 × 30 cm



Udarnica
komb. tehnika, 120 × 100 cm

Woman Shock-Worker
mixed media, 120 × 100 cm



Jelena Sekulić Voljanek

Jelena Sekulić-Voljanek, rođena je u Sremskoj Mitrovici, 02. 02. 1974. god. gde je završila osnovnu školu i gimnaziju, i stekla prva likovna iskustva u ateljeu slikara Dragana Martinovića. 1998. god. diplomirala je zidno slikarstvo u klasi profesora Vlade Todorovića na FPU u Beogradu. Od 2008. god. radi na Akademiji klasičnog slikarstva Univerziteta Educons u Sremskoj Kamenici. Pored slikarstva, bavi se izradom murala i mozaika, kao i pedagoškim radom. Učesnik je brojnih kolektivnih izložbi u zemlji i inostranstvu.

Samostalne izložbe:

2000 – Arhiv Vojvodine, Novi Sad; Muzej Srema, Sremska Mitrovica
2001 – Galerija Doma kulture „Vera Blagojević”, Šabac
2002 – Kulturni centar, Bogatić; Zavičajni muzej, Ruma
2003 – Kulturni centar Kragujevac.
2004 – Gradska galerija, Smederevska Palanka; Kulturni centar, Stara Pazova
2010 – Gradska galerija, Bačka Palanka; Galerija „Lazar Vozarević”, Sremska Mitrovica
2011 – Galerija SULUJ, Beograd
2014 – Galerija za proučavanje kulturnog razvijanja, Beograd

Nagrade:

2002 – Likovni salon Srem, otkupna nagrada za sliku „Sosina barka”, Sr. Mitrovica
2010 – Likovni salon Srem, nagrada žirija za sliku „Udarnica”, Sr. Mitrovica
2014 – Nagrada za nastavnika-mentora, „Prijatelji dece Vojvodine”, Novi Sad

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Alegorija braka
ulje na platnu, 50 x 35 cm

Allegory of Marriage
oil on canvas, 50 x 35 cm



Jelena Sekulić Voljanek

Jelena Sekulić-Voljanek was born in Sremska Mitrovica, Serbia (1974) where she completed her elementary and secondary education and acquired her first knowledge of fine arts in the studio of the painter Dragan Martinović. She graduated from the Faculty of Applied Arts in Belgrade (1998), Department of Mural Painting in the class of Prof. Vlada Todorović. Since 2008 she has been teaching at the Academy of Classical Painting, Educons University in Sremska Kamenica, Serbia. Besides her pedagogical work and painting, she also paints murals and makes mosaics. She has participated in numerous group exhibitions at home and abroad.

Solo Shows:

2000 – Archives of Vojvodina, Novi Sad, Serbia; Museum of Srem, Sremska Mitrovica, Serbia
2001 – Culture Center Vera Balgojević Gallery, Šabac, Serbia
2002 – Culture Center, Bogatić, Serbia; Heritage Museum, Ruma, Serbia
2003 – Cultural Center, Kragujevac, Serbia
2004 – City Gallery, Smederevska Palanka, Serbia; Cultural Center, Stara Pazova, Serbia
2010 – City Gallery, Bačka Palanka, Serbia; Lazar Vozarević Art Gallery, Sremska Mitrovica, Serbia
2011 – SULUJ Gallery, Belgrade, Serbia
2014 – Center for the Study in Cultural Development Gallery, Belgrade, Serbia

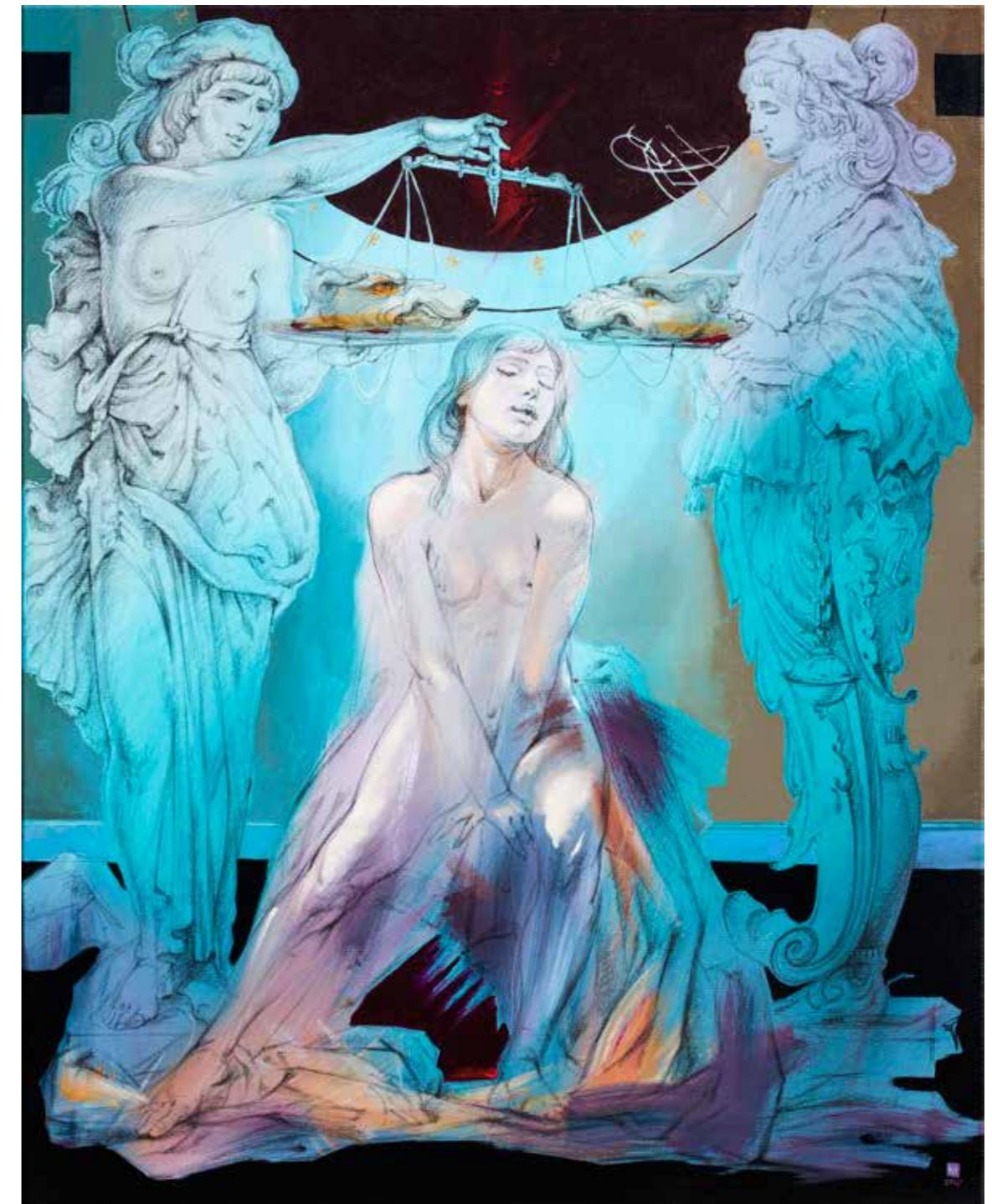
Awards:

2002 – Srem Fine Arts Salon, purchase prize for the painting “Sosa’s Boat”, Sremska Mitrovica, Serbia
2010 – Srem Fine Arts Salon, jury prize for the painting “Woman Shock-Worker”, Sremska Mitrovica, Serbia
2014 – Award for the teacher-mentor, Friend of the Children of Vojvodina, Novi Sad, Serbia

NIKOLAJ MAŠUKOV

Čežnja za opstankom

A Longing for Survival



Utopija, Sloboda odlučivanja, 2017
akril na platnu, 100 × 80 cm

Utopia, Freedom to Make Decisions, 2017
acrylic on canvas, 100 × 80 cm



?

?

Pokret tela na njegovim predstavama ljudske figure znatno prevazilazi usmerenje udova i telesne mase, time što predstavljene figure kao da žele izaći iz sopstvene kože u zatežućem naporu, opet blisko muzici kao stanju objave tona u značenju ritardando (zatežuće). Maksimalno izduženi vrat, lice razvučeno do izvesnog deformiteta, kao u krovom ogledalu ukazuju na unutarnje stanje duše, koja u svojoj samoći priziva i telo za neki odlazak. To je svakako vrlo složena metafora stanja tela, duha i duše u kojima Mašukov ne tumači određena psihološka obeležja, već time samo registruje najopštije bivstvovanje ljudske egzistencije u značenju "svetski bol". To su ujedno i tajnoviti trenuci osvešćenosti relacije "ja i svet", što bi se kao poruka moglo prevesti značenjem "žudnja za životom". Zatečeno stanje u figuralnim predstavama je ujedno i večno sećanje na

The body movements of the human figure on his images significantly exceed the direction of the limbs and body mass because they represent figures who seem to want to leave their skin in an extended effort, which is again close to music as a condition which announces the note in the meaning of ritardando (stretching). The neck elongated to the maximum, the face stretched to a certain deformation, as if reflected in a curved mirror they point to the inner state of the soul which in its loneliness beckons the body for a certain form of departure. It is certainly a very complex metaphor for the states of the body, the spirit and soul in which Mašukov does not interpret certain psychological characteristics but only registers the most general state of the human existence in the meaning of "weltenschmerz" (world-pain). They are at the



Ključevi bezdana
ulje na platnu, 115 × 85 cm

Keys of Desperation
oil on canvas, 115 × 85 cm

neku daleku prošlost, njene relikte, običaje, kultove, rituale, učenja i verovanja. U savremenom likovnom izrazu to čini "atmosferu" samovanja kao opšti izraz. Dela Mašukova uopšteno nose simboliku brzog smenjanja svega onoga što se može imenovati kontrastom. Otuda "črno in belo" u njegovom delu čine sažetak poruke o prolaznosti trenutaka i čežnjom za opstankom.

Iz teksta Koste Bogdanovića
Beograd, 27.02.2011.

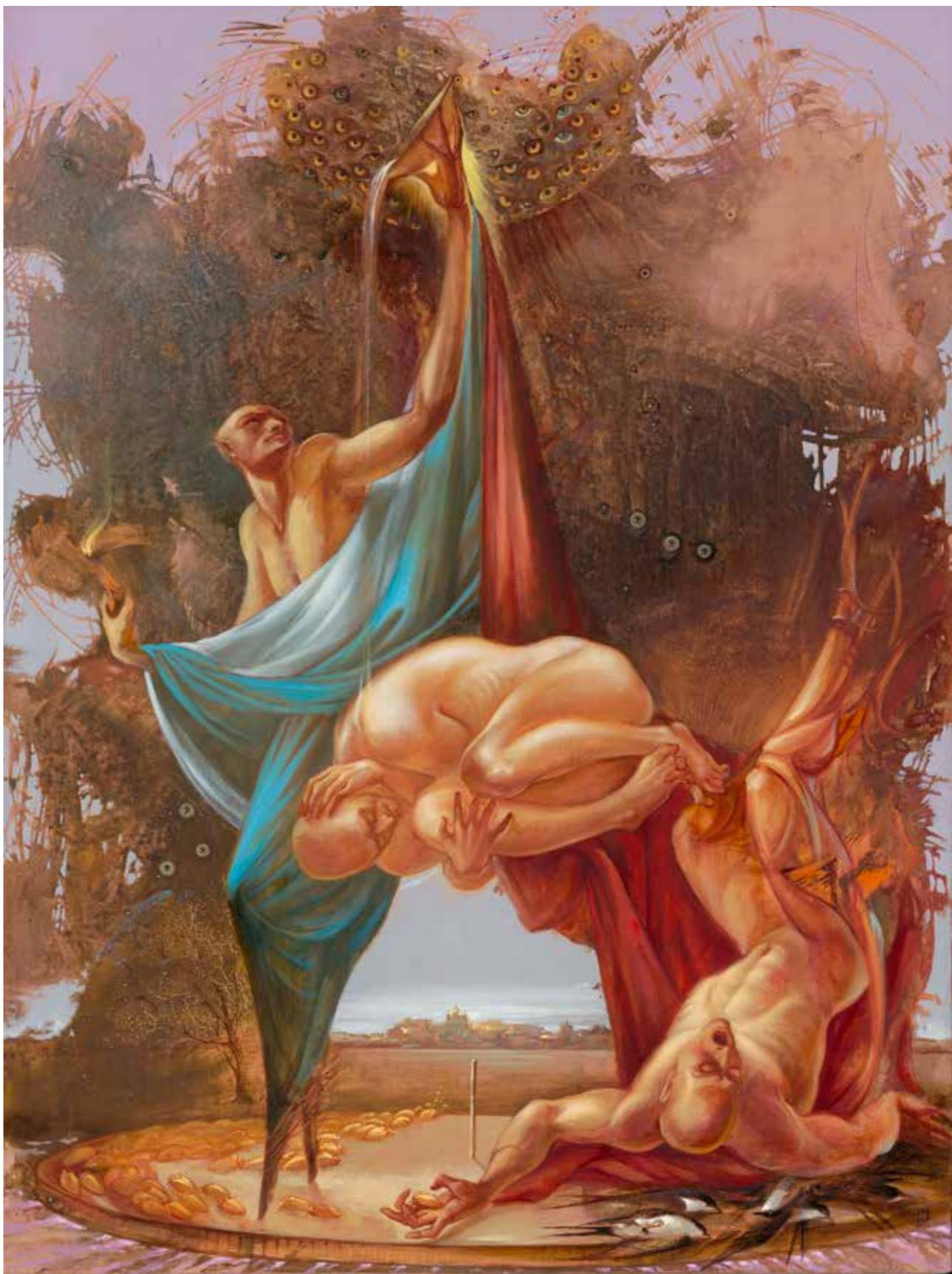
same time mysterious moments when one becomes aware of the relation "me and the world" that could be translated as a message in the meaning "lust for life". The existing state in the figurative images is simultaneously an everlasting memory of a long gone past, its relicts, customs, cults, rituals, knowledge and beliefs. In a contemporary visual expression this creates an "atmosphere" of solitude as a general expression. The artwork of Mašukov has the general symbolism of a quick successions of everything that can be named a contrast. Thus, the "black and white" in his works is a summary on the transience of the moment and a longing for survival.

Excerpt from a text by Kosta Bogdanović
Belgrade, 27 February 2011



Naslučivanje puta
ulje na platnu, 90 × 120 cm

Sensing the Path
oil on canvas, 90 × 120 cm



Nesveta trojica
ulje na platnu, 90 × 120 cm

Unsanctified Trinity
oil on canvas, 90 × 120 cm



Njiva
ulje na platnu, 70 × 120 cm

Field
oil on canvas, 70 × 120 cm

Otvaranje
ulje na platnu, 70 × 100 cm
Opening
oil on canvas, 70 × 100 cm



Adam
ulje na platnu, 180 × 70 cm

Adam
oil on canvas, 180 × 70 cm



Binar
ulje na platnu, 120 × 145 cm

Binar
oil on canvas, 120 × 145 cm



Eva
ulje na platnu, 180 × 70 cm

Eva
oil on canvas, 180 × 70 cm



Ljubav
ulje na platnu, 120 × 145 cm

Love
oil on canvas, 120 × 145 cm



Presto
ulje na platnu, 120 × 145 cm

Throne
oil on canvas, 120 × 145 cm



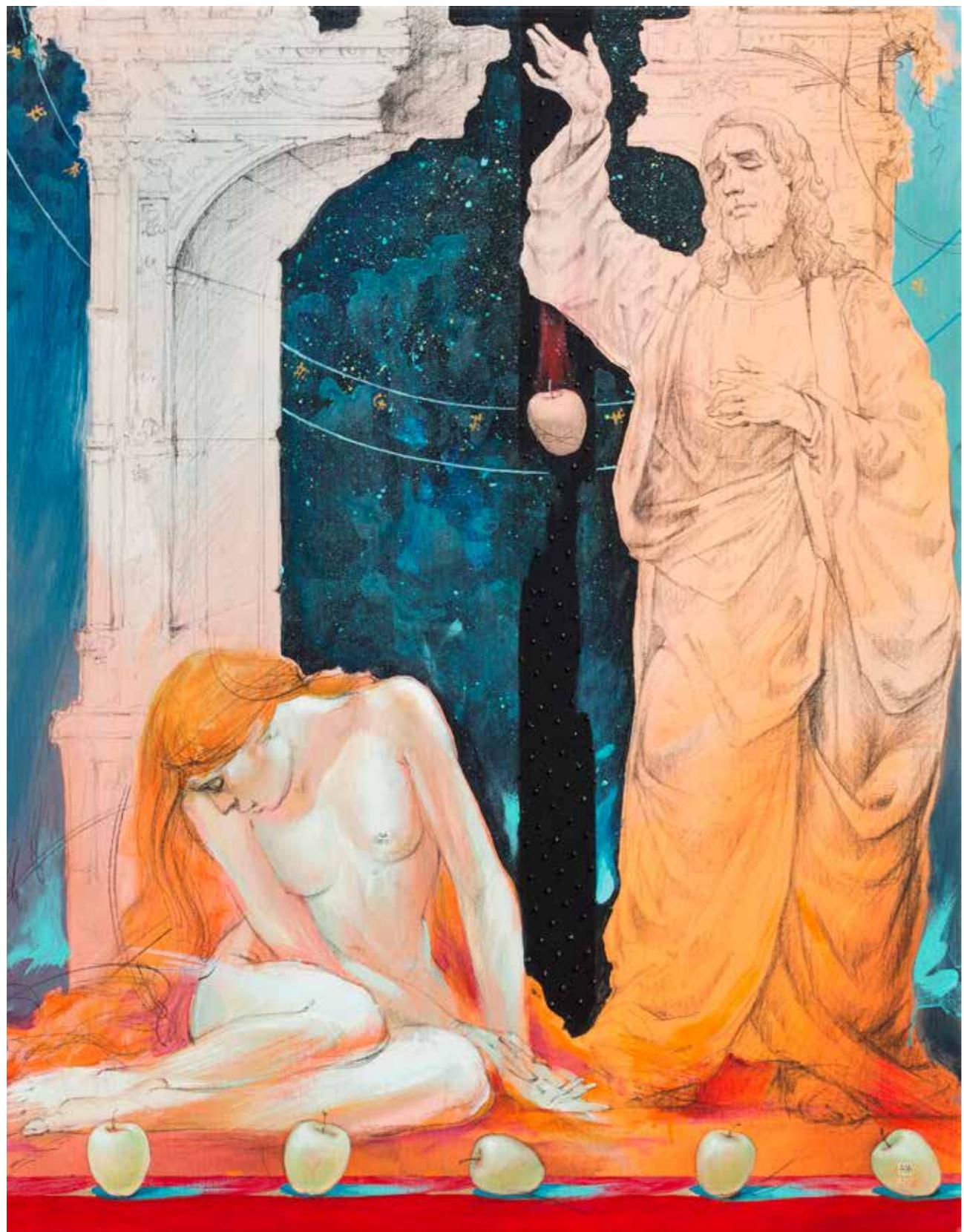
Rob crno-beleg
ulje na platnu, 75 × 60 cm

Slave Black-White
oil on canvas, 75 × 60 cm



Vaga
ulje na platnu, 120 × 145 cm

Scales
oil on canvas, 120 × 145 cm



Utopijski snovi o ravnoteži zla, 2017
akril na platnu, 100 × 80 cm

Utopian Dreams on the Balance of Evil, 2017
acrylic on canvas, 100 × 80 cm

Nikolaj Mašukov

Rođen je 8. marta 1956. u sibirskom selu Bik na obali reke Angare. Od 1973. do 1977. pohađao je i završio je Krasnojarsku školu za umetnost – prostorno planiranje i slikarstvo, a zatim se odlučio za specijalizaciju na monumentalnom enterijernom slikarstvu. Studije je od 1983. do 1988. nastavio na Akademiji za vajarstvo i keramiku. U Moskvu se preselio 1989. godine i nadne godine je postao član Saveza ruskih umetnika. Godine 1994. je došao u Sloveniju, gde sada živi i stvara kao slobodni umetnik. Više njegovih dela je uključeno u zbirku Muzeja moderne umetnosti, u Caricinu kod Moskve. Grupno je izlagao širom sveta, a ima i više od 50 samostalnih izložbi. Trenutno stvara ciklus Četiri senke broda (Štiri sence ladje), a u okviru njega su završeni – Putovanje amatera (Potovanje amaterjev), Saputnici (Sopotniki) i Passio. Pored ovoga, izdao je i svoju knjigu poezije i proze Bajke ispod Vršiča (Pravljice izpod Vršiča).

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Nikolaj Mašukov

Nikolai Mašukov was born in the Siberian village Bik on the banks of the river Angara. From 1973 to 1977, he studied spatial planning and painting in the Krasnoyarsk State Art Institute (Russia) and then specialized monumetal painting of the interior. From 1983 to 1988, he studied sculpture and ceramics at the Academy. He moved to Moscow in 1989 and next year he became member of the Association of Russian Artists. He moved to Slovenia in 1994 where he lives and works as a free lance artist. Several pieces of his artwork are in the Museum of Contemporary Art in Tzaricin near Moscow. He has had more than 50 solo shows and took part in numerous group exhibitions. Currently he is working on a cycle titled Four Shadows of a Ship. So far he has completed Journey of an Amateur, Fellow Traveller, and Passio. He had also published a book of poetry and a book of prose "A Fairy Tale at the Foot of Vršiča".

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DAMJAN ĐAKOV

*"Pitam se, pitam, pred slikama
Damjana Đakova, ima li kraja
pitanjima pred čudom slike."*

Nikola Mirkov



Poruka u boci
ulje na platnu

Messahe in a Bottle
oil on canvas



?????
ulje na platnu

?????
oil on canvas

Kraj milenijuma nalaže pažljivo tumačenje bogatog umetničkog stvralaštva i eksperimentisanja koje je obeležilo ovaj vek. Radovi Damjana Đakova žive u jednoj vrsti estetike, gde se pored formalne harmonije javlja i snažna simbolična dimenzija zahvaljujući kojoj je moguće ući u sofisticiranu literarnost umetnika. Njegova umetnost svesna najnovijih eksperimenata na polju savremene umetnosti, pruža jedan autonoman i lični svet, intimnu teritoriju gde je moguće pronaći diskretnu i skrivenu spiritualnost. (Danilo Eker – likovni kritičar i direktor Muzeja moderne umetnosti u Rimu; deo teksta za katalog izložbe u galeriji „Rinaldo Rota“;

The end of the millennium requires a careful interpretation of the rich artistic practices and experimentation that marked this century. The artwork of Damjan Đakov exists in an aesthetics where apart from the formal harmony there is a powerful symbolic dimension thanks to which it is possible to get an insight into the sophisticated literariness of the artist. His art aware of the latest experiments in contemporary art, offers an autonomous and personal world, an intimate territory where one can find a discrete and hidden spirituality. (Danilo Eker – art critic and director of the Museum of Modern Art in Rome; an excerpt from



?????
ulje na platnu

?????
oil on canvas

Denova, 1996. godine)

Struji tako sa Damjanovih slika jedan zanosan, odsutan svet, bridak i sleđen u svojoj biblijskoj udaljenosti, a većit u svojoj slikarskoj stvarnosti. (Stevan Stanić, *Predgovor kataloga za izložbu u Njujorku, 1992. godine*)

Đakov nije samo slikar fine stilizacije, uravnoteženih odnosa i vizuelnih harmonija: on stvara i sliku sintetičkog lika, jake simboličke osnove. Svaka Damjanova slika, u stvari, jeste simbol jednog stanja čovekove neizvesnosti, njegove podvojenosti između izgubljene nade i mogućeg smisla, vere i sumnje, boga i sudbine. (Sreto Bošnjak, *tekst kataloga izložbe u Saloru Muzeja savremene umetnosti u*

the catalogue text of the exhibition held in Rinaldo Rota, Genova, Italy, 1996)

An enchanting, estranged world flows from Damjan's paintings, harsh and frozen in its Biblical remoteness but eternal in its painterly reality. (Stevan Stanić, *preface for the catalogue of the exhibition held in New York, USA, 1992*)

Đakov is not only a painter of fine stylization, balanced relations and visual harmony: he creates a picture of synthetic quality that has a solid symbolic foundation. Each one of Damjan's paintings actually symbolically depicts a state of human uncertainty, man's ambivalence



Otmica Bruli I
ulje na platnu

Abduction of Bruli I
oil on canvas

Beogradu, 1998. godine)

Mi mislimo da je ideja večna, a ideja stari kao i priroda, ideja stari kao i čovek. Neke ideje iz prošlosti su neprimenjive za budućnost. Zašto? Zato što su odživele svoj vek, završile svoju priču i kao takve ne mogu da budu prenesene u čistom obliku, kao što su to bile u prošlosti. (Damjan Đakov, iz kataloga za zajedničku izložbu sa Atosom Ongarom „Vagabondo”, galerija „Canvas”, Beograd, 2015.)

Emocija koja se odvija pred Damjanovim slikama je plač tišine, bez suza. Ako su u pravu Ričards i Ogden u The Meaning of Meaning da je „gramatika prirodna istorija simbola”, onda je Damjan savršeno razumeo

between lost hope and possible meaning, faith and doubt, God and destiny. (Sreto Bošnjak, an excerpt from the catalogue text of the exhibition held in the Salon of the Museum of Contemporary Art in Belgrade, 1998)

We think that an idea is eternal, but an idea ages just as nature does, an idea ages as man does. Some ideas from the past are not applicable for the future. Why? Because they have lived out their time, finished their story and as such they cannot be transposed in their pure form, as they were in the past. (Damjan Đakov, an excerpt from the catalogue text for a joint exhibition of Damjan Đakov and Atos Ongaro titled Vagabundo held in Canvas Gallery, Belgrade, 2015)



Otmica Bruli II
ulje na platnu

Abduction of Bruli II
oil on canvas

gramatiku likovnosti. Usisao je buku i razmetljivost svetskog vašarišta i preciznim svođenjem simboličkih sredstava omogućio da dotaknemo biće, da osetimo njegov ukus i slušamo njegovu tišinu. U trećem ili četvrtom sloju doživljaja postajemo svesni da smo urojeni u izvornu prisnost, u jedinstvo starije od istorije. Kupamo se u euharistiji i vazduhu od boja. Okreću se i prelivaju: magenta, feničanska ljubičasta, noćno plavo i delirijum cijana, pasteli američke automobilske industrije iz šezdesetih i boje koje ranije nikada nismo videli. Slow-motion vertigo. (Dragoljub Kojčić, Knjiga o Đakovu)

Nalazimo se u klimi snova gde caruje lakoća i

The emotion that evolves in front of Damjan's paintings is one silence crying, crying without tears. If Richard Ogden is correct in his book The Meaning of Meaning that "grammar is the natural history of symbols", then Damjan has perfectly understood the grammar of art. He absorbed the noise and boastfulness of the global artistic fair and with a precise reduction of symbolic means enabled us to reach the being, to feel its taste and listen to its silence. On the third and forth level of experience we are aware that we are immersed in the original intimacy, in a unity older than history. We bathe in the Eucharist of air and color. They swirl and overflow: the magnetic, frenetic purple, night blue



Heart beat, diptih
ulje na platnu, 80 × 160 cm

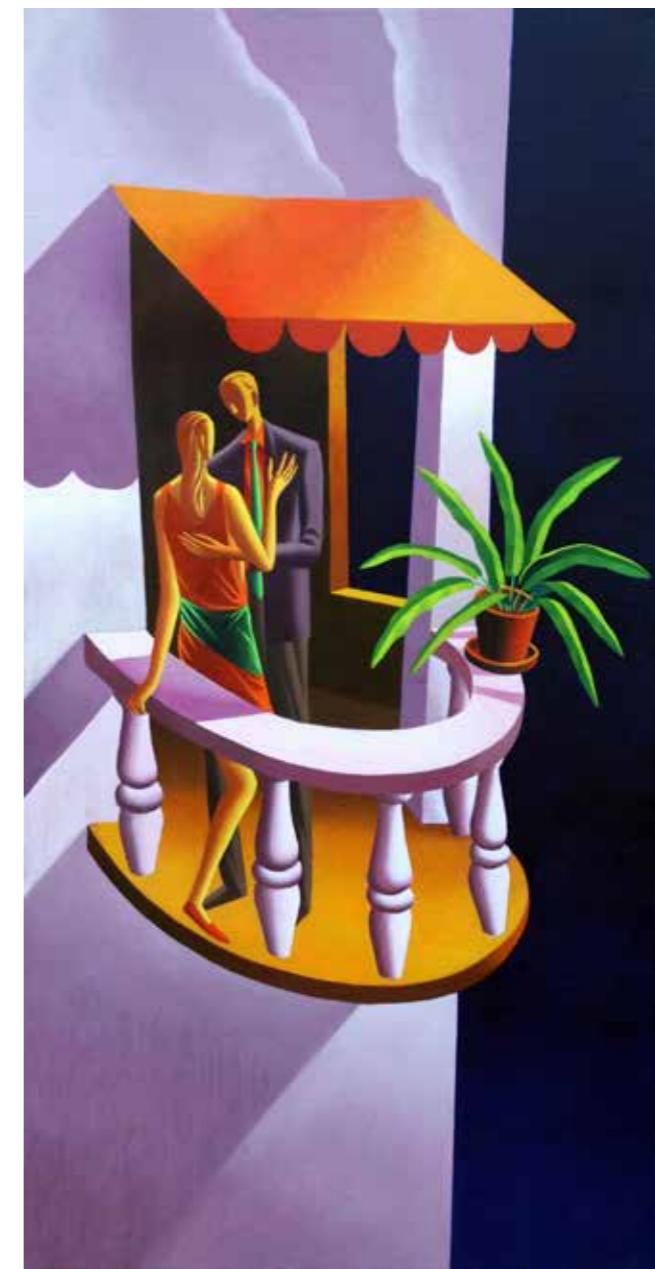
Heartbeat, diptych
oil on canvas, 80 × 160 cm

gde nestaju konvencije, u enigmatskoj i meditativnoj atmosferi koja nas nosi daleko od svakodnevne banalnosti. Fantastični impuls se stvara preko rigorozno građenog prostora, obeleženog linearnom geometrijom, planovima, konkavnim i konveksnim predstavama. (Korado Kastelani, iz teksta za katalog izložbe „Stanze” 1995. godine u Pinakoteci „Alberto Martini”, Venecija)

Pitam se pitam,
pred slikama Damjana Đakova...
Ima li kraja pitanjima pred čudom Slike?

and delirium of cyan, the pastel colors of the American car industry from the 60s and some colors we have never seen before. Slow-motion vertigo. (Dragoljub Kojčić, Book on Đakov)

We are in a climate of dreams where lightness flourishes and conventions disappear in an enigmatic and meditative atmosphere that takes us far away from everyday banality. Fantastic impulses are created by a rigorous construction of space, marked by linear geometry, projections, concave and convex presentations. (Corrado Castelani, an excerpt from the



Heart beat, diptih
ulje na platnu, 80 × 160 cm

Heartbeat, diptych
oil on canvas, 80 × 160 cm

(Nikola Mirkov PRED ČUDOM SLIKE, tekst u katalogu za izložbu „Od Hilandara do Jerusalima”, Galerija „Dar-mar”, Beograd, 2007.)

catalogue text for the exhibition Paths in the Alberto Martini Pinacoteca, Venice, Italy, 1995)

I wonder, I wonder,
Standing in front of Damjan Đakov's paintings,
Is there an end to wondering when standing in front of
the miracle of the Picture?

(Nikola Mirkov, In Front of the Miricle of the Picture,
text in the catalogue for the exhibition From Hilandar
to Jerusalem, Dar-Mar Gallery, Belgrade, Serbia, 2007)



Diptih, Balkon I
ulje na platnu

Diptych, Balcony I
oil on canvas





My studio in Viareggio
ulje na platnu, 36 × 36 cm

My studio in Viareggio
oil on canvas, 36 × 36 cm



Nuvoloso, 2017
ulje na platnu

Nuvoloso
oil on canvas



Viadante sa ribom
ulje na platnu, 60 × 80 cm

Wayfarer with a Fish
oil on canvas, 60 × 80 cm



Viadante sa štapom
ulje na platnu, 60 × 80 cm

Wayfarer with a Stick
oil on canvas, 60 × 80 cm



?????
ulje na platnu
?????
oil on canvas

Damjan Đakov

Damjan Đakov je rođen 22. januara 1959. godine u Beogradu (Srbija). Detinjstvo je proveo na Kalvariji u Zemunu. Pohađao je Zemunsku gimnaziju, sa jasno definisanim afinitetom ka slikarstvu. Po upisu Likovne akademije, nakon druge godine, prekida studije zbog služenja vojnog roka. Kako bi izbegao monotonijsku vojnu život, radi dva spomenika u Derventi (BiH). Nakon vojske odlazi po prvi put u Italiju, iz koje se vraća zbog nastavka studija. Naredne tri godine studira i aktivno učestvuje u alternativnoj kulturnoj sceni. Završava petu godinu slikarstva na Akademiji likovnih umetnosti u Beogradu u klasi profesora Momčila Antonovića.

Početkom osamdesetih godina odlazi u Italiju, gde upoznaje rade savremenih italijanskih umetnika.

U Italiji Đakov razvija osobeni i prepoznatljiv stil. Damjan izvlači svoje stilizacije i pojednostavljenja, inspirisan fresko slikarstvom i ikonama iz srpske tradicije. Taj izraz kombinuje sa modernim izrazom pop kulture i uticajima modernih medija. 1989. godine se susreće sa galeristima Karлом Katalanijem (Carlo Catelani) i Dinom Bunjom (Dino Bugnio) koji počinju da otkupljuju i izlažu njegove slike. Od tada, Đakov izlaze širom Evrope i Italije, po velikim umetničkim sajmovima i u privatnim galerijama.

Nakon mnogo godina bavljenja slikarstvom, jedan odlazak na Cejl donosi mu neočekivano iskustvo. U srećnom spoju Damjanove kreativnosti, uticaja sredine i novih ideja, nastaje brand Tea Gallery.

Danas Đakov živi između Italije, Srbije i Cejlona, uvek se iznova vraćajući mestima od kojih je mnogo dobio i kojima je mnogo ostavio. I Italijani i Srbi su pravom ga smatraju jednim od svojih najvećih savremenih umetnika. Za jedne Italijane, za druge Srbe ili Cejljanin - kritičari i poznavaci su saglasni - građanin sveta.

Njegovi radovi se nalaze u brojnim galerijama, muzejima i privatnim kolekcijama širom Evrope i sveta.

Damjan Đakov

Damjan Đakov was born in Belgrade (Serbia) on 22 January 1959. He spent his childhood in Kalvarija a part of Zemun. He graduated from the Zemun gymnasium with a clearly defined affinity for painting. After completing two years of the Academy of Fine Arts, he interrupted his studies to do his military service. In order to escape the monotony of army life, he executed two monuments in Derventa (Bosnia and Herzegovina). After completing his military service, he went to Italy for the first time. Upon returning from Italy, he resumed his studies at the Academy and was an active participant in the alternative cultural scene. He finished his fifth year of studies at the Academy of Fine Arts in Belgrade in the class of Prof. Momčilo Antonović.

At the beginning of the 1980s, he left for Italy where he was acquainted with the works of contemporary Italian artists

Đakov developed a unique and recognizable style in Italy. The inspiration for his stylizations and reductions came from the fresco paintings and icons of the Serbian tradition. He combined it with the modern style of pop culture and the influence of modern media. He met two gallery owners Carlo Catelani and Dino Bugnio in 1989 and they started buying and exhibiting his paintings. Since then Đakov has been exhibiting throughout Europe and Italy, at large art fairs and in private galleries.

After many years of painting, one visit to Ceylon (Sri Lanka) resulted in a new unexpected experience. In a happy merger of Damjan's creativity, the influence of the new milieu and new ideas the brand Tea Galley was founded.

Toady Đakov lives in Italy, Serbia and Sri Lanka always coming back to the places which inspired him and were he produced his work. Both the Italians and Serbs consider him to be one of their greatest contemporary painters. Some consider him to be Italian, others Serbian or Sri Lankan, however the art critics and the connoisseurs consider him to be a citizen of the world.





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